

# BUSINESS EDUCATION WORLD

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**OCTOBER**  
**1952**

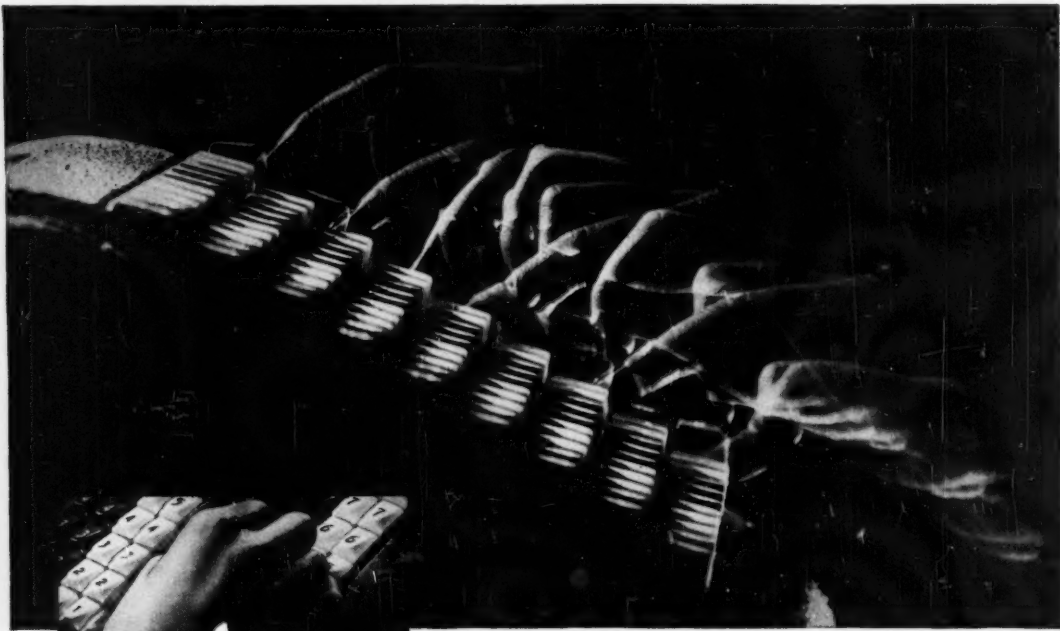
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Editor and Publisher

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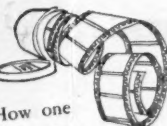
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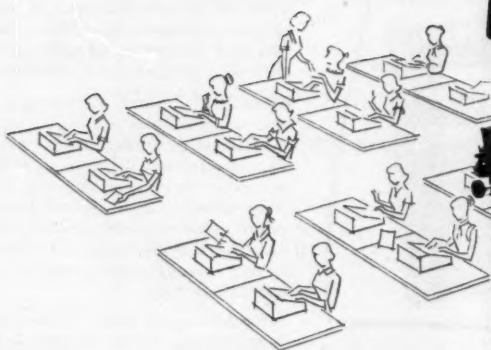
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# The Reader



# His Mark

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To the advertiser who contemplates using the magazine as an advertising medium, this symbol has a well-recognized significance. It tells him that the circulation records and practices of the magazine are wide open to the auditors of the Bureau, who check the publisher's claims and make public the precise terms and conditions under which subscriptions are obtained. And it assures him that the magazine stays in business by virtue of a demonstrated demand from its readers as shown by their paid subscriptions or newsstand purchases.

**B**UT HERE WE ARE concerned only with the significance of ABC to you as a reader. For when the advertisers, the advertising agencies, and the publishers founded the Bureau nearly forty years ago to help establish honest circulation figures, they unwittingly set up a cooperative institution that has become a major safeguard for the interests of the reading public.

That is because membership in ABC constitutes one of the strongest guarantees that any publication can offer of its primary devotion to the interests of its readers. And by making that guarantee possible, ABC becomes a major safeguard of the freedom of the press, an objective of exceptional importance in these days when the public is flooded with propaganda from so many sources.

**T**HE SUREST MEANS by which to preserve a free press is to keep it directly answerable to the reading public it would serve. It follows, then, that the survival of a truly free press must depend on its acceptance by that public; and that means in turn that the people must have in their hands some adequate means for holding the publishers responsible to them.

No one has yet devised any means to that end more simple, more direct or more practical than the paid subscription or newsstand purchase price. The right to purchase or refrain from purchasing a publication gives to the readers and to no one else the power to pass judgment on whether that publication should continue to serve the reading public.

**T**O SUPERVISE this vital process, to check and certify the integrity of the publication's circulation methods and claims, requires a strict and continuing audit of each publication's success in meeting this test of its public acceptance. To that essential function the ABC has contributed mightily by the conscientious performance of its mission. And that is why we are able to have a press supported, for the most part, by advertising revenues, but not controlled as to its circulation or content by any influence other than its readers.

When an advertiser consults the ABC statement of a publication to ascertain the amount, the quality and the trend of its circulation, he does so in the legitimate pursuit of his own interest. But at the same time, inevitably, he is helping the ABC to keep the press responsible and responsive to the reading public. For, in effect, he is asking the publication to demonstrate through its circulation figures that it owes its standing to a voluntary demand by its readers.

**S**O THE Audit Bureau of Circulations, by auditing and certifying paid circulations, has come to perform a vital service to the readers of this magazine and of every other member publication. And in performing that service, it helps to maintain in our country a press that is answerable to the reading public and to it alone. So long as the practices and principles for which ABC stands continue to prevail in American publishing, we shall find in it a sure support for a truly free press, responsible only to the public it serves.

*Business Education World*

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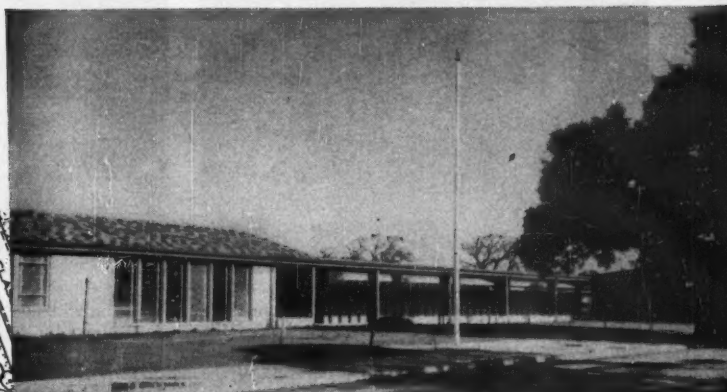
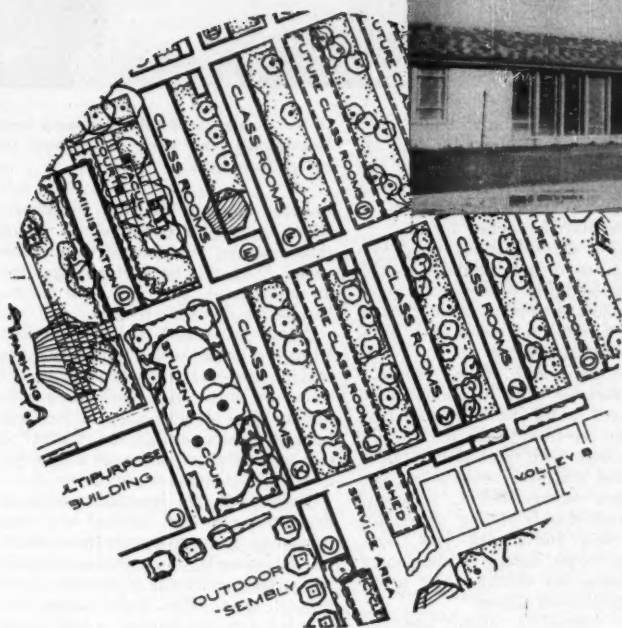
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The Menlo-Atherton High School is a big, campus-style high school with connected one-story wings for each department. The business department of seven classrooms and an office is located in the N wing. The school design is outstanding for—

## MODERN PLANNING for BUSINESS TRAINING

IN MENLO PARK, CALIFORNIA

**LOUISE BOGGESS**  
San Mateo, California

**T**HE NEW Menlo-Atherton High School in the Sequoia Union High School District not only brings the individual beauty of the home to the school-room but also takes a long step forward in meeting the functional needs of the business student in a changing society.

Located along Middlefield Road in Menlo Park, California, in the peninsula area approximately twenty-six miles south of San Francisco, the school serves the two towns of Menlo Park (5600 population) and Atherton (3300 population), and the surrounding territory as well. Its first classes entered the building in September, 1951.

The single-story, pink cal-stone building presents a picture of architectural perfection in design and function, with its central closed corridors and intersecting open ones. It is arranged as a series of adjacent "wings," each one story high. Between the wings are beautifully landscaped patios. Huge oak trees, circular driveways, recreation areas, and parking facilities continue to accent the sprawling contemporary "campus" design of the building.



**FACULTY** includes (seated) Margaret Gears, Chairman Mildred Landers, Alberta Martin; and Robert Thompson and Herman Yeager.



**OTHER** classrooms, like Mr. Thompson's book-keeping room, have plenty of blackboard and bulletin-board space.

Thirty-seven acres, according to Principal S. S. Mayo, have been set aside for the school so that there will be plenty of room for future expansion in this rapidly populating area. Two more classroom wings will soon be added, in addition to other specialized buildings. Fall enrollment this year is expected to reach 1,500, with a faculty membership of fifty-eight.

#### ■ The Business Department—

Of the total building area, 9,728 square feet comprise the N or commercial wing, which is subdivided into two typing rooms, a combination office-practice section and departmental office, and four business classrooms.

Five full-time teachers and one part-time teacher make up the departmental staff headed by Miss Mildred Landers. Each staff member carries a teaching load of five classes a day, with a maximum of thirty-five students in a class.

#### ■ The Business Classrooms—

• The rooms in the N wing, like all rooms in the school, are bilaterally lighted, with huge glass windows all

along the north side and with controlled south-light windows above built-in cabinets. Sections at the top and the bottom of the north glass wall, as well as the small area above the cabinets on the south, may be opened for air.

The entire glass space is draped with neutral green or gray curtains, which can easily be drawn to darken the room for visual-aid instruction. Three sets of fluorescent tubes, in room-length rows, offer additional lighting.

• The south wall of the rooms is done attractively with functional built-in cabinets in the following arrangement from the front of the room to the back: a closet, with three sliding doors; a cupboard space for books above and sliding-door storage below; a second closet, with double sliding doors; the entrance door; and a small cloak closet. In all the rooms, except the beginners' typing room, the sliding doors neatly conceal adjustable shelves.

• The Typing I room, however, dispenses with the doors in favor of 240 tote trays designed the size of legal paper.

At the front of the room, in equal thirds, are the blackboard (in pink or green), center; and two brown cork

bulletin boards. The top blackboard slides under the cork bulletin board, thus doubling the amount of available space. With this type of arrangement, an assignment may be kept on the blackboard for several days.

Above the blackboard and the bulletins, in a foot-wide border, is more bulletin space. On the back wall of each room are three more bulletin boards. Sliding clips along the top of the large bulletin boards enable the teacher to clip up exhibit papers, large posters, or any other demonstration material.

Underneath, the boarded space is of decorative plywood, finished in a neutral pastel green to match the cabinets and woodwork. This plywood hardly shows the accidental shoe-scutt markings it gets. The walls above the boarded area are painted a soft beige. Even the combination clock and intercommunication speaker at the front of the room is in beige plastic. The same beige tone is carried out in the asphalt tile flooring. These muted, cool colors take away the stiffness of the old, formal classroom decor and give our rooms a homelike cheerfulness.

Blending with the soothing colors of the typing rooms are the soft-tone birch Hammond typing desks, which are adjustable in height. A twist of the knob, and the level of the typewriter may be lowered or raised. Cramer Airflow posture chairs continue the functional design of the furniture.

At the front of the room is a Karlo demonstration stand of blonde birch (Karlo Manufacturing Company). And, to be sure the teacher has plenty of filing space, each room has a gray metal two-section filing cabinet (Cole)—with a lock. The teacher's desk, also in matching birch and functional in design, sits at the back of the two typing rooms.

• The other regular classrooms reverse this arrangement by having the teacher's desk at the front of the room, across from the door. In these rooms,

IN THE MIDDLE of N wing is a combination departmental office and, separated by a large glass window, an office-practice workshop. Office has desk, library corner, and two typing stations (note electric machine). Workshop has broad selection of modern machines. Whole unit may be closed off from adjacent rooms by draw drapes.



the students use Virco desks of soft-tone birch. All rooms are soundproof and radiant-heated. Each is equipped with a clock and an intercommunication system for announcements and special broadcasts.

- **Office-Machines Room.** Possibly the most unique arrangement in the N wing is that of the glassed-in office-practice room.

From the outside view, the office-practice room resembles the office of a company executive. Inside, the picture is remarkable. It is divided into a workroom and a departmental office by a glass partition and door. The end wall of the workroom has a built-in cabinet designed with a closet that has three sliding doors and a combination bookshelf and sliding-door storage space. Here is housed the professional library of the business department.

The room, done in decorative green and beige, is furnished with three soft-tone birch tables, 40 x 60 inches, and matching chairs. Two-way electric outlets have been placed along the wall where the office machines are kept. Across from the machines are the metal jogging board and the paper cutters. Green drapes may be pulled to give the room complete privacy.

- **The departmental office** is furnished with two small typing desks and an office desk in soft-tone birch. Under the window section is a sink built into a counter-and-storage-space arrangement.

- **According to present plans**, the regular classroom adjacent to the departmental office is to be subdivided into a model office, a student store, and a school bank.

Each of the outside doors, with circular glass peepholes, fronts on the open corridor. Along the wall of the corridor are metal lockers with built-in combination locks.

- **Machines.** The N wing, in addition to the typewriters, is equipped with Mimeoscope, A. B. Dick Mimeograph, Marr Duplicator, Rex-o-graph, Ediphone, Dictaphone, two Burroughs Cal-

culators (five-column), four Monroe Educators, a Marchant, a Monroe Electric Adding Machine, a 24-inch paper cutter, two 15-inch paper cutters with adjustable guides, a gathering rack, and two Monroe Adding Machines. Each typing room has a General Electric Interval Timer and a stop watch. Special typewriters include a Gothic-Econo, a Micro-Elite, and an 18-inch-carriage Elite.

#### ■ Program of Studies—

The program of studies is adapted to the grade level of the student.

- **Junior business training**, designed primarily for freshmen as an introductory course, gives the student preliminary training in business practices.

- **Sophomores may take business arithmetic and Typing I.** Typing I serves as a prerequisite for Typing II and the senior course in office practice; it is designed to enable the student to meet the requirements of a routine beginning job.

All other courses are taught on a junior and senior level. Typing II develops a high degree of vocational skill looking toward a more specialized job. Bookkeeping I introduces the student to the double-entry system from the individual proprietorship approach, with the use of special journals and subsidiary ledgers. Bookkeeping II offers advance study in these fundamentals. One-semester courses are also offered at this level in law and selling.

- **Shorthand I** is devoted to the mastery of shorthand theory and introductory dictation. Shorthand II, a fusion of theory, review, speed-building dictation, typing, and English, emphasizes the mailability of work, striving for job-level results with transcription by typewriter. The student, to qualify for Shorthand II, must have senior standing, a grade of C or better in Shorthand I, and satisfactory completion of Typing II.

- **In office practice**, the students do a great deal of machine work, take field trips to local business offices, hear speakers from local businesses, and have

dry-run job-application interviews with the principal and vice-principal. Miss Landers plans to use the model office in this course to give a more business-like atmosphere to the class practice.

- **Personal Typing.** Those students who have been unable to enroll in Typing I or who do not intend to take Typing II may take a special course, given the first or sixth period, designed to give them enough typing skill for personal use.

Miss Landers hopes to offer in the near future a specialized course in business principles to students who are unable to meet requirements in other business courses. The course, taught along laboratory lines, will begin at the end of the first six-week grading period. The student will learn to perform such simple business operations as wrapping packages, writing sales slips, and operating a cash register.

#### ■ Actual Office Practice—

The office-practice class has proved invaluable to the school. Students from this class serve as operators at the switchboard in the main office and as secretaries to teachers and counselors. The two classes in office practice do all the duplicating work for the entire school.

- **The school bank** will serve as a depository for all student funds and will transact such routine student business as selling student-body cards, selling tickets to student plays, or serving any student activity involving money. The bank will be under the direction of the Student Finance Committee, with Miss Landers as sponsor.

- **School Store.** Mr. Robert Thompson will be in charge of the student store, which will handle not only routine school supplies for the students but will also serve as an outlet for articles made by art students in school craft classes.

In September, the Menlo-Atherton High School celebrated its first anniversary. If its first year is indicative of future progress, there is no limit to what the school may do for its students and its community.

**OFFICE-PRACTICE** student mans the switchboard in school office. OP classes do all the school's duplicating, serve as secretaries to the teachers and counselors.

**THE TYPING ROOMS** are equipped with adjustable typewriting desks, posture chairs, and copyholders. In the beginning typing room, below, one section of wall is filled with sliding trays, one for each student; other typing room has closet and shelf space in this area. Lighting is fluorescent, with whole-wall north windows.



# DRAMATIZATION

in clerical and secretarial practice

JORDAN HALE

Eastern District High School  
Brooklyn, New York

**THE PROBLEM**—Although office practice, clerical practice, and secretarial practice are subjects that require a special classroom and a considerable amount and variety of equipment, they must sometimes be taught as academic subjects in a conventional type of classroom where office machines, files, desks, postage equipment, telephones, duplicating machines, typewriters, etc. are conspicuous by their absence. Because the concrete and compelling background of an "office environment" in which students participate actively is missing, learning may be reduced to mere recitation, devoid of real meaning or significance for the student.

- **The Slow Learner.** The problem is further aggravated by the fact that clerical-practice classes in some schools are composed primarily of slow learners, characterized by (a) an I.Q. below 90, (b) retardation of two or more years on arithmetic and reading-achievement tests, (c) inability to qualify for or to succeed in stenography or bookkeeping, (d) general academic inability, and (e) an extremely limited background of knowledge and experience.

For these slow learners, the lack of office equipment and machines is doubly harmful, because slow learners have difficulty in handling verbal concepts and abstractions and in participating in conventional classroom recitations. The paucity of their background and their inability to express themselves often make class a very painful and boring experience for them, frequently resulting in their becoming discipline cases, in their being transferred to other "more congenial" types of classes, or in their dropping out of school.

- **A basic tenet** of modern educational psychology is that children learn by doing. They learn by experiencing. They learn when something *happens* to them. In his *Successful Teaching*, Mursell states:

The acquisition of a concept requires a context of actual, concrete experience. It is not enough to have an idea explained in words. What tends to happen then is that it is not understood, so a verbal response is established instead of a concept being formed. To be really understood it must be grasped in terms of actual, concrete application and exemplification.

Words like "democracy," "heat," "acre," "bay" are constantly used. It is assumed that, if children can manipulate them as linguistic entities with a conversational appropriateness, they know what they are talking about. Actually there is, in fact, no real context or background. Human beings have a very limited capacity for working with and manipulating abstract ideas in verbal or symbolic form.\*

\* James Mursell, *Successful Teaching* (New York: McGraw-Hill, 1946), page 81.



Similarly, our office-practice students are required to manipulate words like *interview*, *Civil Service*, *receptionist*, *telephone manners*, and *office deportment*, for which "there is, in fact, no real context or background." I have had students glibly recite the advantages of Civil Service employment without really knowing what Civil Service is, or list the important points to remember when preparing for a job interview without really knowing what an interview is, or list the personality traits required by a receptionist without really knowing what a receptionist does.

- **What to do**—The problem, then, is to employ techniques with our office, clerical, and secretarial classes—especially those conducted without equipment—that will provide our students with a compelling, concrete, meaningful background and that will result in authentic, effective learning. Field trips, demonstrations, the use of moving pictures and other audio-visual aids, the preparation of special mimeographed materials, and the organization of the class into committees and groups are a few of the techniques that may be used profitably to concretize learning.

- **Dramatization** is a technique that has the advantage of being very simple to use. It requires little or no equipment for preparation. It is highly flexible and immediately available. It turns students into participants rather than spectators; for, in dramatization, students actively participate in acting out ideas and situations instead of just talking about them. For instance, why conduct a formal recitation about the job interview when actual interviews between students in the roles of employer and prospective employee can be dramatized? Why talk about the duties of a receptionist when appropriate situations can be dramatized with students playing the parts of receptionist and caller?

Dramatization provides excellent opportunities for corre-



lating classroom and office situations. The character and personality traits required to succeed in school for example, are the same character and personality traits required to succeed in business offices. Why not, then, capitalize on immediate classroom experiences?

■ **How to Initiate a Dramatization**—If I wish to stress the importance of punctuality, I do not ask my students to recite ten reasons why it is necessary to be on time in school or on the job. I introduce the topic by saying:

Here is an actual school situation you are all familiar with. A student has been coming late to school two or three times a week for several weeks. His teachers have talked the matter over with him many times and have pointed out how serious excessive lateness is, especially when noted on a permanent record card; but he still keeps coming late to school.

We are now going to act out a little scene. John, you play the part of the principal; Mary, you play the part of the late student. In playing these parts, make believe that this is something that is actually happening to you. You both can say anything you want to say, anything appropriate that comes into your minds. You can even call in other members of the class to help if you so desire. . . .

• **Observations and Suggestions.** The same scene should be re-enacted by other pairs of students. I have found that the first dramatization is usually quite short, haltingly performed, and repetitive in content because the student players do not really know what is expected of them. The spectators, however, quickly get the point, with the result that ensuing dramatizations on the same topic are generally longer and more fluent, and the content is much more pointed and intelligent, because the players now know what to say.

Where the players miss the point entirely or have no imagination, it may be necessary to discuss briefly the first dramatization, focusing the attention of the class on essentials, before proceeding to additional performances. Occasionally, the teacher may have to assume one of the roles in order to give direction and substance to the scene when students fail to do so.

• **The Office Scene.** The next step is to correlate the classroom situation with the office situation. I introduce this step by saying:

Let's see how the classroom and office are similar. Here is an actual office situation. You have been working in an office for several weeks, during which time you have been late two or three times a week. Yesterday, you were more than a half-hour late, even though you knew you had some very important work that had to be ready early in the morning. The work was not finished on time.

Today, your employer has called you into his office and is obviously very much annoyed.

Tom, you sit at my desk and play the part of the angry employer. Jane, you enter your employer's office as the tardy employee. Remember, in playing these parts, make believe that this is something that is actually happening to you. You both can say anything you want to say, anything appropriate that comes into your minds. You can even call in other workers in the office to help if you so desire. . . .

This scene should also be re-enacted once or twice.

■ **The Results are Electrifying**—I have seen listless classes suddenly come to life, and I have observed how students in their seats, by identifying themselves with the players, participate in the play almost as actively as the "actors" on the "stage." (Here, also, is an excellent opportunity to observe your students as individual personalities in a social situation that demands imagination, clear thinking, and fluency of expression.) And when the same scene is played several times, it is amazing to note the variety and novelty of responses obtained as each student reacts in accordance with his personality and background.

• **The class discussion** that follows completion of the plays is an integral part of the lesson. This discussion is now no longer in terms of a verbal concept but in terms of a

concrete, meaningful situation that the class has seen and in which it has participated. It is a pleasure to observe the enthusiasm with which students—even slow learners—engage in these discussions, and the acuteness of their criticisms and evaluations.

■ **Suggested Topics for Dramatization**—The dramatizations just described and the following suggested dramatizations are presented merely to illustrate the many uses to which dramatization can be put. Any imaginative teacher can discover additional situations having special pertinence to the particular problems of his own class and then apply the technique of dramatization to achieve insight and effective learning.

• **Job Interviews.** School Situation—Teacher interviews a student applying for an imaginary school job as student file clerk or student typist in the main school office. Office Situation—Employer interviews prospective employee applying for a job as typist or file clerk.

• **Receptionist.** School Situation—Student plays part of school receptionist greeting visitor who wishes to speak to the principal (the principal has previously given the receptionist instructions that he does not wish to be disturbed). Office Situation—Employer instructs his receptionist that he does not wish to be disturbed all afternoon; a visitor insists on seeing the employer. Additional Office Situation—If the receptionist allows the visitor to see her employer, enact a scene between the employer and the receptionist in which the receptionist must justify her decision.

• **Making Requests.** School Situation—A student is dissatisfied with a mark on his report card and requests his teacher to explain the reasons for assigning such a grade. Office Situation—An employee is dissatisfied at not having received a raise in pay during the past year and requests the employer for an increase.

• **Following Directions.** School Situation—A teacher requests a student to go to the stockroom for certain specific books. In addition to bringing back the requested books, the student brings back other books that he thinks might be useful to the teacher. (Was the student justified in doing this? Enact a scene in which the teacher takes the student to task for not following specific instructions.) Office Situation—An employer requests his file clerk to bring him certain specific papers from the files. In addition to bringing back the requested papers, the clerk brings back other papers that she thinks might be useful to the employer and explains why.

• **Proper Dress.** School Situation—Either a teacher or a student can engage in a conversation with a student who habitually comes to school either overdressed or wearing such improper apparel as slacks or T-shirts. Office Situation—either an employer or an employee can engage in a conversation with another employee who comes to work either overdressed or improperly appareled (slacks, pin curlers in hair, etc.).

■ **Additional Suggestions**—Volunteers are preferable, especially for the first dramatization, unless there are students who the teacher knows are willing, fluent, and dependable. One must take care, however, to give every student an opportunity to participate in at least one dramatization during the term.

Some students may have to be coaxed; however, do not make an issue of a student's refusal to participate. The reasons for a refusal should be discovered in private conference with the student after class. On the other hand, do not allow extrovert students to act too frequently or to clown, for they can turn the plays into a farce.

The teacher should himself occasionally participate in a play to develop rapport with the class, to eliminate misconceptions, or to put an important point across.

Finally, use dramatization sparingly. Once every two weeks or so is most effective.

# AND A FEW GOOD BOOKS, TOO

Books give a deeper meaning and interest to living. There is nothing in daily work, in the most humdrum occupation, that cannot be made more interesting or more useful through books. They are a means to proficiency in every calling. They are an inexhaustible source of pleasure. They bring to us the life of the world as it was and as it is now. They supply increased resources. Those able to turn to books for companionship are seldom lonely; nor do they suffer from the need of finding some action, however trivial, to fill an empty hour.—Helen E. Haines, in *Living with Books*

• **MARY H. HARRELL**  
The Woman's College of the  
University of North Carolina

**H**AS THE READING of a few good books—for instruction, inspiration, and relaxation—a place in the crowded curriculum of a one-year, college-level business course? I believe it has. I give an opportunity to my students, in a one-semester business-correspondence course, to continue an interest that many already have or to create that interest where it is lacking.

## ■ A Genuine Need—

However adequate a commercial course is from a functional standpoint, it does not entirely satisfy the desire that many students themselves have for a well-balanced education. Students who have been accustomed to discussing literature and significant world events in their high school courses find a definite lack in a short commercial curriculum in college, limited usually in content by time and by the number of instructors.

• *In a course devoted to developing a high level of skill in a relatively short time, some say there is no time for considering the life of an inspiring character or for reading a book that would strengthen and improve personality. But aren't some of our students likely to lose interest in national and international problems; to become so absorbed in their immediate program that they feel no present sense of being citizens of that larger world outside and, so, overlook the need for acquiring the general knowledge of things, both past and present, that will be expected of them in their future work?*

• *To fill, in a measure, the need many secretarial students express, I squeeze into an already full English course (a) the reading of a few significant books and (b) the discussion of a plan for reading after school years.*

## ■ We Read and Report—

To this end, early in the semester I give my students a suggested reading list, compiled a few years ago at the request of my class and added to each year. To provide for the interests of a varied group, the list is divided into several sections: books for background building, travel, biography, nature and science, history, the world today.

From this list my students have time to select only two books for written and oral reviews during the course, but most of them are eager to have a list from which to choose more books for reading after their formal schooling ends.

• *My students select for their reports (a) the biography of a person who has attained distinction in some field in which they are interested, and (b) any other book on the list that appeals to them. Since their own business careers*

are just around the corner, they are keenly interested in biographies of women.

## ■ Values—

• *Through their reading, the students in my classes find present enjoyment, a pleasant contrast to skill subject-matter, a medium for oral expression, and a stimulus for further study when they take their places in the community as adults.*

• *From the preparation of a written review for class, they find immediate application of typewriting skill in manuscript writing and experience in preparing material for publication—an experience that can be of inestimable value to an employer who is preparing an article for a trade journal or for a professional magazine.*

• *“Reading maketh a full man; conference, a ready man; and writing, an exact man.” Reading has enormous potentialities as a means of self-improvement for business students and as a means of training for future work. The standards for efficiency in skill subjects are becoming increasingly higher and more exacting, but excellence in technical matters is only one of the many qualifications that employers desire.*

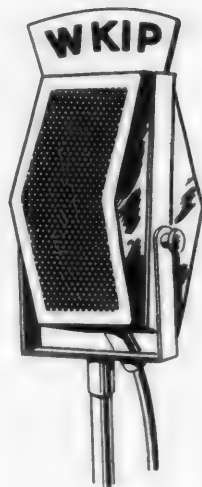
• *Employers are searching for young people who can assume the responsibility of correspondence, who can express themselves correctly and effectively in conversation, who have the power of courageous adaptability, who are ambitious. To meet these qualifications, a good general background is necessary. That background can be most readily acquired, I believe, through well-chosen books and articles from magazines and newspapers.*

## ■ True Education—

Newspapers recently carried the story of a young soldier who quit school after the seventh grade but who made a much higher score on the Army aptitude tests than most college graduates. The explanation was that he was a boy “who just likes to read.” The newspaper headline, “Uneducated Scholar Puzzles Army Brass,” was worded ineptly, for that boy had *educated himself* in a library.

Dr. Edward K. Graham, Chancellor of the Woman's College of the University of North Carolina, has expressed the recognition of the obligation of this college “to combine first-rate liberal education and first-rate professional education, not only on the same campus but in the same individual.” One of the greatest services of business-education instructors might be to give students not only professional skills but the desire to continue their general education —“to follow knowledge like a sinking star.”

# Script for a Fifteen-Minute



JOSEPH C. HECHT  
Poughkeepsie High School  
Poughkeepsie, New York

## D. E. Radio Broadcast

*Our teachers association planned to tell the citizens of Poughkeepsie more about the activities of our schools. With eight 15-minute programs scheduled on our local ABC station, WKIP, plans were made to describe the newest and least-known of our school offerings.*

*The Distributive Education program was first on the list. We felt we had to do a good job, if we were to create interest both for the radio series and for the D.E. training program. The problem: What to say, how to say it.*

*A month before the broadcast, the D.E. Club steering committee met to develop a script. They concluded that they had known very little about D.E. before signing for the course. They had each D.E. class write a series of questions—and each D.E. student answer the questions. From these questions and answers a script was developed. Speakers were selected and drilled with the use of a tape recorder. By broadcast time, they spoke as clearly, distinctly, and sincerely as the best commercial announcers.*

*The script developed by the students is given here. It took 15 minutes, except for the usual introductions by the station announcer. The script could, of course, readily be adapted to describe the D.E. course—or any other—in your school.*

**C**O-ORDINATOR: Our first question is a natural one: What is "distributive education training"?

**MARY:** D.E. training—we nearly always say "D.E." instead of "distributive education"—consists of learning the methods, principles, and practices that make it possible for workers to decrease the cost of distributing merchandise. That's right out of the book!

**FRANK:** D.E. is really more, for it involves also giving and improving the service rendered by D.E. people. Goods pass through many channels and hands, you know. From the money of the banker to the production of the factory, right down to the truck driver delivering the goods to the housewife, distribution and service costs money. When the people in distributive education work become more efficient, they cut down the bill of every consumer.

**CO-ORDINATOR:** What are some of the things a D.E. student learns?

**BOB:** In D.E. training, the student learns—among other things—how to sell goods and how to give customers good service. He practices sales talks in the classroom so that he can help customers make wise decisions, make them quickly, and be glad they made them. The D.E. student studies merchandise . . . and style . . . and color and design . . . and all the things that he has to know in order to help advise the customer and to answer the customer's questions. D. E. training, though, is really as much a course in *buymanship* as in salesmanship!

**LEE:** Some other goals are training reliable personnel to know how to be successful in the selling profession, how to respond to problems that occur on the job, and how to apply for a job . . . and get it . . . and keep it . . . and advance in it.

**CO-ORDINATOR:** Broad training, isn't it? How will this training help you, as individuals?

**LEE:** Well, through D.E., you come in contact with

many different types of people. D.E. teaches you how to approach and deal with these people. Surely, knowing how to deal with others is a big asset both in business and in social life.

FRANK: D.E. also helps you look at yourself and improve your appearance and personality. It teaches you how to get along in business . . . how to run a retail business correctly . . . how and why to conform to proper business ethics.

BOB: In the D.E. class, students learn both the worker's and the employer's points of view; so, we not only become familiar with the fundamentals of business techniques but also develop a genuine desire to do a *good job on the job*.

CO-ORDINATOR: You don't seem to have much doubt in your minds about the future of any D.E. student! But what about the D.E. student *today*? Is D.E. tough—difficult to master?

BOB: Oh, no! That is, the D.E. courses are like anything else you tackle. If you are willing to put a little effort behind your work, you can't miss. I might quote you, Mr. Hecht; the other day you told us in class that "D.E. is just like life; you get out as much as you put into it."

FRANK: I think D.E. courses are as hard or easy as you make them. If you go into the course with a good attitude, you will find it is easy and loads of fun; if you go into class with a wrong attitude, you will find it hard and no fun. And that's good, in a way. So *much* in retailing depends on your attitude!

LEE: D.E. isn't any harder than any other course. Sure, you study and work; but you do that in any course and in any respectable position. The best answer is an old proverb: "Nothing is harder to master than one's self."

CO-ORDINATOR: Tell us, what would a visitor find going on during an average day in a D.E. classroom?

LEE: I think that a visitor might think D.E. is a little bit unusual—

BOB: —well, unorthodox!

LEE: —yes, unorthodox. The course isn't one that requires memorizing a textbook, for one thing. Walk into our room and you find us *doing* things, not just reciting. In one corner you may find students decorating a show case; in another, a student is "selling" something to his classmates. Over in another corner, a group may be practicing wrapping packages of different kinds and sizes and shapes—that's an art, you know, and it does take practice. Other students may be working as a planning committee, making a six-month buying plan for the school store. *Doing* things. Learning to be successful retail persons.

MARY: Sometimes a visitor would walk in on a discussion, though. We have class discussions on current retail problems. We talk about buying and selling habits and techniques. We have businessmen come to our classes, too, to tell us about their kinds of business or what's developing in the retail field. We like the speakers. We *do* have variety in class.

CO-ORDINATOR: A great variety, yes; but what do you learn from all these activities?

MARY: We learn the basic principles of the most important phases of retailing and distribution—co-operation with fellow workers, methods of buying and selling, and so on. We *do* learn selling, I should explain. We learn how to know different types of customers, how to work with them, how to answer their questions, how to overcome their objections, how to please them, and how to clinch the sale. We practice these selling steps in class and then try them out on the job.

BOB: I'd say that one of the big things we learn is how to operate a store efficiently. We learn this through books, through the visitors' talks, through working in stores, through working in our own school store, through discussion. Might I say more about our school store?

CO-ORDINATOR: Surely.

BOB: Well, we students run our own school store, selling things just to the students of Poughkeepsie High. That's real experience. We set up our own displays. We keep records of stock, and on credits and collections, and so on. The store succeeds only so long as we give the kind of service our fellow students want. We learn from all angles . . . and for keeps.

CO-ORDINATOR: And will this help you get a job?

FRANK: Definitely! When we graduate, we are ready to carry on a successful retail business and *really* to contribute to the store man who may employ us. One good thing is this: We work while we are learning; so, no D.E. student ever has to say "no" when he's asked, ". . . and have you had any business experience?" We can say "yes"!

LEE: Any employer who wants to hire well-trained help for his store will want a D.E. graduate. Training time—and expense—is saved for the businessman. Besides, he knows our training program is wide enough so that we do, as Bob said a bit ago, want to "do a *good job on the job*." That's why so many merchants in Poughkeepsie call Mr. Hecht whenever they need help . . . part time or, after graduation, full time.

CO-ORDINATOR: But does your D.E. training guarantee you a job after you've completed the D.E. course?

MARY: "Guarantee" is a mighty strong word; but almost any student who takes a course in D.E. is sure to get a job. Every student who went through the program last year had to choose between many opportunities, right here in Poughkeepsie, as soon as he graduated. If you take an interest in the training and work as you should, you'll get a job.

CO-ORDINATOR: What kinds of jobs are there in town?

BOB: I know lots of D.E. students who are working as sales people. Others are in delivery, in stock, and so on, in both retail and wholesale organizations here in town.

FRANK: In Poughkeepsie there are many jobs where D.E. people may work. Jobs are available in scores of stores all along Main Street. In our city department stores, you have a chance to work up to a position as

(Continued on page 91)



It's a wonderful opportunity to put our best foot forward, says Helen H. Green (Michigan State), who has a lot of A.E.W. suggestions to offer

## Getting Ready for

# American Education Week

**N**OVEMBER ninth through fifteenth will find a lot of us business educators going on stage. That's American Education Week. Thanks to the national publicity that is always behind A.E.W., there will be audiences of parents, educators, business representatives, and friends, all eager to see how shiny our shoes are when we put our best foot forward. Let's make the most of it this year!

It goes without saying that any plan of procedure should start with a purpose. We've got one. Stated briefly and simply, it boils down to some first-class, high-powered showing off. Best foot forward. Stated in a bit more scholarly fashion, we want to promote our department, to relate what we are doing to the general theme of A.E.W., and (here come those two pet purposes of mine again) to enlighten and to entertain.

Point one, perhaps, is to see just how we can relate whatever we do to the general theme of the week. The theme for this year is Children in Today's World. *Children*, please note, includes youth. If you look at the daily topics suggested by the A.E.W. national committee, you will see that some are really naturals for us. "Children in Today's World," the outline reads, "—their homes, their schools, their opportunities, their future." Those last two were built for us; we're in! We're "their opportunities, their future."

### ■ Some General Program Ideas—

So, opportunities and future is what

we concentrate on. For the moment, let's bypass the advertising part of our purpose and give a quick run-down on ways to get "on stage":

- *Give a radio program* over a local station. This is good—but everyone else is going to be doing educational radio broadcasts this week; so, let's pass this one up. We'll put on our radio show some month when we'll get more of a stellar billing and shine in isolated but magnificent glory.

- *Work out a co-operative program* with the local Lions or Kiwanis or Chamber of Commerce. This is worth thinking about.

- *Call a reunion.* This is a wonderful week for staging business education banquets, dinners, and rallies.

- *Drag in visitors.* Since school visitations will be the order of the week, let's remember to extend plenty of direct, personal invitations for cer-

tain individuals to visit our part of the American Education Week festivities. For example, how about letting each student in the department extend a personal invitation to some particular businessman or other executive—including members of the School Board—to stop in and see how he, the student, is being trained for business? It's a good idea, and one way to pack the house. And, when visitors come, see that they get them down in our end of the hall.

- *Share the spotlight.* We can take part in the assembly program that the entire school is sure to have sometime during A.E.W., or we can put on an entire program of our own. We are willing, able, and eager to co-operate in either way, but we do want to be sure our act gets into the show.

- *Put on a party dress;* that is, slick up the department. Clean bulletin boards, bright new displays, and so on. Sure, sure, our rooms *always* look neat enough for anybody to see at any time; so do our homes, but there *are* occasions when we get out the best table cloth, the big dinner napkins, the good silver. This is that sort of occasion for our department.

For a moment at least, let's pretend that we have definitely elected to concentrate on the last two suggestions—sharing a program and getting slicked up. Now, for some specific ideas:

### ■ Brightening the Corner—

No matter how good our act in the auditorium may be, a down-at-the-heels look in our classrooms will undo what-



ever esteem we encourage. Dressing up the department can be a tremendous factor in the impression we make on our A.E.W. public. No matter who drops in, or when, let's resolve that our department and our *deportment* give the impression that we feel honored to be visited.

• *Nice and shiny.* One of our secretarial textbooks says, "A good secretary isn't afraid to use the dust cloth she keeps in her desk drawer." That's the spirit in which we are going to attack this sprucing-up job. Everything is going to be clean and neat as an admiral's bridge. If the janitorial force is overworked (and it well may be at this time), then a willing Winnie or Willie will have a chance to get a little experience with soap and water—if your WW's are as "beaverish" as mine.

• *Shifting the scenery* might be in order. We lean against the door and take a critical look at our room. Is it what visitors will expect to see? Will the visiting businessmen nod with approval at our groupings of this and that, at our general setup?

We can nearly always get a screwdriver from the janitor, and that's usually all that is needed if we decide to give our room a new look.

• *A backdrop of bright bulletin boards* will spell magic, if they are the right kind. There are *so many* things we can do to make them dramatic and effective. Did you see Miss Taft's article in last month's issue, page 14? Worth a second look, believe me.

• *Spread your sunshine* a bit; we are not limited to using the bulletin boards in our own classrooms. How about one outside the classroom door, neatly taped with colored scotch tape, just for a lure? And how about one down in the main corridor . . . and in the corner drug store . . . even in the corridor of the county courthouse—somebody will get a big display there, and it might as well be us!

#### ■ Bulletin-Board Briefs—

Let's dwell a bit on bulletin boards. Every visitor remembers them from his own school days and will be looking for them. That's a help, to start with. If we can make our bb's sensational, then our department will have real profit from A.E.W.

• *Purpose and plan* are no less important for a bulletin board than for anything else we plan. You don't tack something up just because it's cute and is the right size to fill an empty spot on the board. Each display has to get one impelling idea across—to motivate, to disseminate knowledge, to change attitudes, to refresh memory, to verify or clarify an idea, to stimulate interest in the department or (better) some particular phase of it, to challenge, to arouse curiosity, to publicize an event, to dis-

play the handiwork of our students in such a way that what they are learning is dramatically revealed. Too often, we settle only for the last purpose, and equally often, without the dramatic revelation.

• *Enthusiasm and imagination* are the keynotes for any bulletin board worth the space it takes. Those are intangible qualities, but they are the things that stop passers-by in their tracks and bring them back for a second look. Our tests are "Would I stop and take a second look?" "Could I get the drift of it?" "Would it do something to me—make me marvel, or sigh, or gasp, or smile, or something?"

We must keep working on that display until we can say "You bet!" to each of those questions.

• *A paragraph, illustrated*—that's what a bulletin board must be. Remember what your English teacher taught you? "One central idea or theme to a paragraph." Too many ideas spoil the paragraph—or the board display. Looked at any big roadside billboards lately? One big idea, decorated and organized:

—A good headline, the topic sentence. Dress it up. Make it big, readable at quite a distance.

—Involve the reader. This is the "how's-your-taste-zone" technique. Transfer it into "Maybe you need a good secretary's handbook?" or "Could you type these pages without a single error?"

—Pose a question.

—Use word play. If you ask, "Do you know the angles?" have a drawing of an angle rule, for example.

—Add humor. Just a touch of it.

—Make use of color. Just a dash of it.

—Have short, simple, legible labels.

—Use catchy or popular slogans.

• *Three-dimensional* displays always draw extra attention. "Three dimensional" is just visual-aid lingo for hanging up the real McCoy instead of using pictures of it. For example, put up a real mimeograph stencil, with styli and bottles of correction fluid dangling from securely anchored ribbons; with empty colored-ink cans on the chalk ledge; with ink pads tacked up, and colored-ink smears in some spots showing through a stencil insert; and with a big, bright ribbon connecting a typewriter to the stencil and the stencil to a duplicator. Would that get attention? And teach the lesson that duplicating isn't simple!

• *Another quick example:* Suppose your general business group is doing a bulletin-board exhibit on the theme of "thrift," their current unit. If they put the headline, "A penny saved is a penny earned," all in bright, shiny new pennies, it would attract infinitely more attention than would simple lettering on the display.

• *Slogans or labels* lend them-

selves to the insertion of three-dimensional objects. "We can't help tooting our own horn . . ." calls for a 10-cent horn, for example.

• *Don't overlook* the simple, obvious things for central ideas for the bulletin boards. It has often been our *presentation* of them that has made them seem dull. Remember, too, that Johnny's mother hasn't seen a million of his papers, as we have; she still is keenly interested in seeing his work on display. But let's use some planning, some imagination, in setting up the displays. Among the *simple, obvious*, but still thoroughly sound ideas for displays are these:

- Interviews
- Tips to telephoners
- NOMA simplified letter.
- Legal documents and forms
- Representative progress charts
- Practice sets
- Shorthand, with typed transcripts
- Job-application letters, with data sheets
- Job opportunities in our community
- Filing sets
- Illustrated enumeration of club activities
- Manuscript, rough draft and finished
- Financial statements, with worksheets

For example, take a balance sheet. Don't just put it up because it is neat and will make Mrs. Jones so pleased. Couldn't we, maybe, tie it in with colored string to the various books of entry from which such a balance sheet would evolve? It's fun this way, and Mrs. Jones is even more pleased. Students will work out slick ideas if encouraged.

• *Down with thumbtacks!* At least, avoid shiny ones. Plain pins or tiny map pins will do the job just as well; even scotch tape, which (you may or may not know) you can get in all colors, can be used more artfully and artistically than tacks.

Well, enough on bulletin boards. Just remember that, when it comes to the bulletin-board field, we shall be in direct competition with all the other departments in the school. Can't we rig up some displays that will compete with the Science Department's whirling-electrons display? With five weeks to go before American Education Week sets in, let's get our brightest students dreaming up new ideas, enthusiastic ideas, for our displays!

#### ■ Now, for That Assembly Program—

With the departmental props all ready—rooms shiny clean, arrangements refreshingly different, equipment polished to the last chrome sparkle, and bulletin boards beckoning interestingly everywhere—let's get on with that auditorium program we're to share or produce on Parents' Night.

I'm in favor of keeping it well on the "enlightening" side this time; this is American Education Week, a fairly formal occasion. But, of course,

it must entertain—at least, fascinate, if not amuse—the audience. As a starter, how about a panel presentation?

• *"Their Future."* That's one theme aspect of A.E.W., remember. So, weigh the possibilities of a panel of your students presenting "How the Business Education Department Is Helping Me Build My Future." Use, say, a typist, a shorthand writer, a bookkeeping student, an operator or two from the business-machines class, one or two general business students (chubby-cheeked Freshmen, preferred, to represent G.B.).

We might have the curtain going up on a "pandemonium scene," with each person playing his particular trade. Miss Florence Totten [Business Education Department, Westport High School, Kansas City, Missouri] calls this sort of thing "the business-machines orchestra plays an overture" in a skit that she has worked out. Or, if we prefer, we can give each one a brief, individual "work moment" just before we spotlight him.

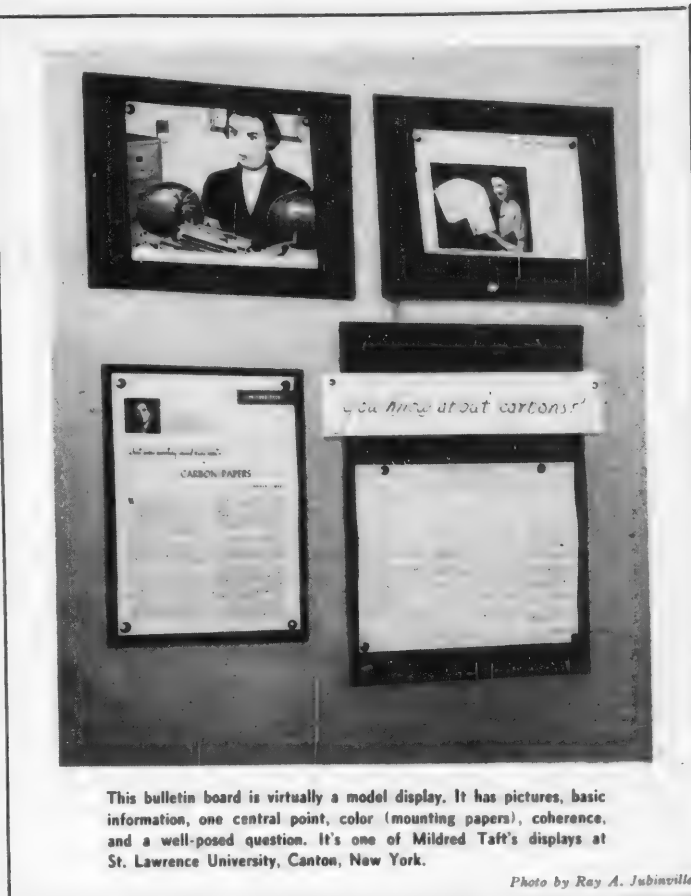
In a program of this kind, there are two approaches. We can have—or be—a commentator, who carries the show, telling all while each pupil demonstrates his skill, with the commentator winding up each part of the act by direct career-centered questions to the young demonstrator. Or, we can have—or be—a moderator, who conducts a genuine panel discussion, each demonstrator leaving his machine to join in.

• *"Their Opportunities."* Ever try a "The Business Department Points with Pride to . . ." program? It has big possibilities. We can use successful alumni. We can make a state occasion of presenting awards to students who have earned them (while Mom and Pop "glow" in the audience). We can honor Miss Smith, who last year retired after twenty-five years of training business students. We can have demonstrations by our best typing and shorthand students.

One version of this is "The Proof of the Pudding," in which successful alumni literally step out of the "pudding," which is a papier-mâché or cardboard pudding on a grand scale. As each one steps out, he identifies himself, tells what he is doing now, and blesses Dear Old Central High and its fine commercial department. One or two "testimonials" alone won't make an impression, but a dozen will!

Another version of this approach is holding our commercial club's installation, or initiation, or some other special meeting right on the stage. American Education Week was made for just such dignified occasions.

• *Other ideas* for our time on stage in the auditorium include programs more closely related to what goes on



This bulletin board is virtually a model display. It has pictures, basic information, one central point, color (mounting papers), coherence, and a well-posed question. It's one of Mildred Taft's displays at St. Lawrence University, Canton, New York.

Photo by Ray A. Jubinville

in our classrooms! We can always rely on the "slice of everyday classroom work"—little, lively vignettes: five minutes in a *typing class* (three one-minute tests on the easiest copy you can find), five minutes in *shorthand* (phrase letters, of course), five minutes in *retailing* (today we wrap packages so they stay wrapped, class), and so on. That gets lots of students on the stage, gets lots of parents in the audience, and guarantees a big hand after each vignette!

"Dearie, Do You Remember When . . ." is a musical number with an idea in it: *Remember When the Business Department Used to Be Like This?*—back to the middy-blouse stage, you know. Set up two classes on the stage, one in old-fashioned dress and one in modern garb; might be a good idea to have both classes talking about the purchasing power of the great American dollar. Tells a lesson, gets a laugh! If you can get alumni of twenty years ago to take part, dressed as they were when they were teen-agers, so much the better.

Statistics can be persuasive, as well as interesting, if we treat them "three-dimensionally." Not long ago I heard, or saw, a lecturer point up the fact that the system of free enterprise, as it has developed in the United States, is the best economic system yet devised. He clinched his statements with some "three-dimensional graphics."

"Fifteen of you fellows come down here and sit around this table, please," he said. Fifteen men came onto the stage and sat around the table.

"Now," he said to one, "you represent an American. This is just about the ratio of Americans to all the people in the world today—one in fifteen. Mr. American, you sit down at this end of this table. You're going to need a lot of space for all your goods and services. You rest-of-the-world folks please sit near the other end." They moved.

Then he reached into a suitcase and took out four toy automobiles, each about 10 inches long. "These four automobiles represent all the autos in the world," he said. "Mr. American, you own *three* of them; here they are," putting them down in front of him. "You fourteen other fellows," he said, take turns riding around

(Continued on page 83)

## How I Get My Students to Do Their

IF ONE MAY hazard a guess, it is more than likely that the most monotonous and least productive activity in the life of the shorthand student is the doing of homework. We all agree that supplementary practice at home is a desirable and worth-while activity; yet we always seem to find ourselves compelled to take stringent measures to assure that our students complete the chores we carefully assign to them. In fact, studies have shown that students frequently learn some subjects just as well without homework practice; and some authorities have even gone so far as to recommend its complete elimination.

The writer believes that homework is not only a valuable experience but also, when properly motivated and performed, an indispensable aid to shorthand learning.

### ■ Purposefulness in Homework—

The assignment of homework has been based to a large extent on the premise that "practice makes perfect." It is also true that "practice makes *habit*." The difference lies in the degree of understanding, by *both* teacher and student, of the true goal of repetitive practice. As Mursell has pointed out, "The evidence that meaning rather than repetition is the root cause of learning is nothing less than overwhelming."

Unless the student knows *what* he is doing and *why* he is doing his shorthand homework, the only outcome of painstaking repetitions is a well-filled sheet of carefully written notes that, unfortunately, does not add to the development of skill in shorthand.

The criterion of meaningful homework should be the ability to do two things the following day:

1. Read or transcribe the homework notes readily in class.
2. Take in dictation at a reasonable speed the material that is practiced at home.

• *The first step* in improving the homework process is the development of an understanding of its philosophy and purpose. The classroom period,

spent in the company of thirty other pupils and under the scrutiny of a watchful teacher, provides neither the time nor the atmosphere for relaxed, individualized learning. The ability to work at one's own rate of learning, and the opportunity to operate in an environment free from the pressures of class and teacher, are the outstanding advantages of homework practice.

• *However*, even the opportunity to progress at one's own rate in an atmosphere free of pressures or tensions does not guarantee a maximum return for the homework investment. The vital factor so frequently neglected by both teacher and student is the motivation and understanding of the *how's* and *why's* of work done outside the classroom.

### ■ Meaningfulness of Homework—

My favorite device for improving the meaningfulness of homework begins with a demonstration of the difference that practice under home conditions *can* make in the student's ability to take dictation. To accomplish this, I dictate new matter at an average rate for the class—let us say, at 40 words a minute. Then I redictate *immediately* at a speed of 60 words a minute. The forlorn looks on the faces of the students will adequately attest to their lack of success in taking the higher speeds. It is obvious to them that improvement is well-nigh impossible without practice.

To demonstrate the limited value of practice without meaningful purpose, I pick out some difficult words, write them on the board, and then have the students practice each word ten times. A redictation at the 60-word-a-minute level may show some improvement; but, by and large, the effect will be negative or slight so far as true skill building is concerned.

• *To make practice truly meaningful* for my students, I set aside a few minutes after dictation for individualized practice on words the *students themselves* find troublesome or awkward, impressing upon them the fact that difficulty in taking dictation is due to hesi-

tation and uncertainty about outlines. I let the students select the outlines that troubled them and practice each form often enough to achieve mastery. (Mastery may be defined as the ability to write an outline fluently under the stress of dictation.) The students are definitely told *not* to count the number of repetitions; they are to practice "until hesitancy disappears."

I set before the class the goal of a redictation at 60 words a minute, so that the students have a concrete aim in sight. After the first redictation, we repeat the process of practice for mastery of individually difficult outlines; then we follow this by dictated practice on high-speed phrases and difficult words at increasingly higher rates. After the dictation at 60 words a minute, we go back and take the same material at 40 words a minute. The students will, of course, find the latter rate very slow, and at this time the following points should be emphasized:

1. The development of skill in shorthand depends on proper *habits* of practice, as well as on the *amount* of practice.
2. There are two types of practice methods, one wherein each student concentrates on words and phrases difficult for *him*; and the other, where the teacher gives voice dictation at increasingly higher rates of speed on high-speed phrases and words that are commonly difficult for all learners.
3. The most efficient environment for carrying on the latter type is, obviously, the classroom; the home is the ideal place for the former type.
4. Some students will require much more practice than others to achieve mastery. The only place where this is feasible is outside the classroom, preferably at home.

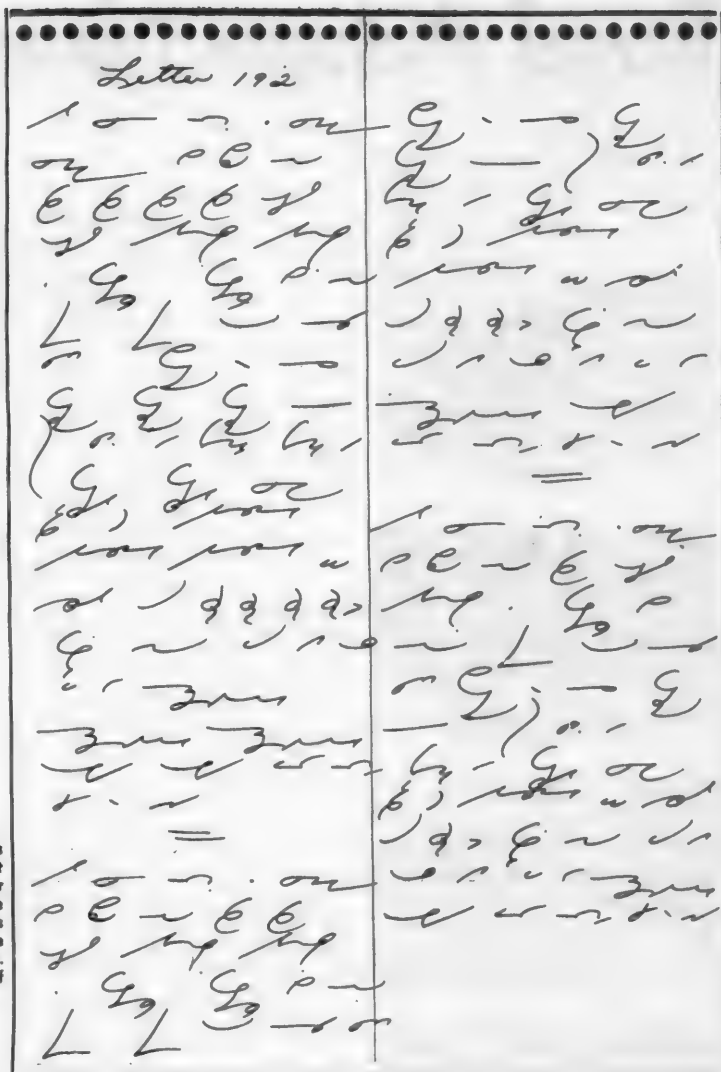
• *If you wish* to give further emphasis to the value of homework practice, tell the class that you intend to dictate a specific selection on the following day at 40 words a minute, but do not assign it for homework. On the next day, after the dictation at 40 words a minute, allow time for individual and class practice; then redictate it at 60 words a minute. Follow this with



# Homework

**SIMON A. DUCHAN**  
Central Commercial High School  
New York, New York

THIS PAGE of a student's homework notes illustrates how the author's students are taught to do their homework practice. This is Letter 192 from the *Gregg Shorthand Manual*. The student wrote the letter three times. In his first writing, he repeated 14 words; in the second, 7 words; in the last writing, no words. The students are taught to repeat words of their own selection.



a redictation at 80 words a minute, and then check for results and reactions. Chances are that very few of the students "got it" at the 80-word speed.

A few days later, assign a letter for homework and inform the students that it will be dictated on the following day at 60 words a minute. When they have finished with this dictation, proceed with individual and class practice and then redictate at 80 words a minute. Experience has shown that most of the students will "get" the take at 80 words a minute this time. If such is the case, impress on the students that it was the practice at home that permitted the successful jump to the 80-word-a-minute speed. Were it not for the fact that preliminary practice at home permitted

a start at 60 words a minute, the increase to 80 words a minute would not have been successful.

• *Another interesting device for motivating homework is to dictate the homework selection on the day the assignment is made (without practice of any sort) at 60 words a minute. If the students' average speed is 40 words a minute, they will find new matter at 60 words a minute far beyond their capacities. On the following day, after they have practiced the letter at home, dictate the same selection at the same 60-word-a-minute speed. You will find that the students are able to keep up with you without difficulty.*

Check further, and you will find that those who did not "get it" got tangled

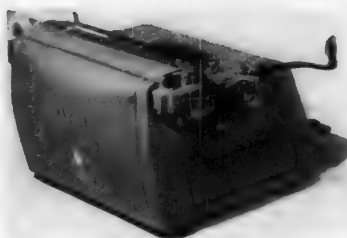
up in a few outlines—not necessarily the most difficult ones. It should be made clear to the class that insufficient or poorly executed practice was the cause of the difficulty. Check through the homework papers, concentrating on those students who were unable to keep up with you. Make it clear to the class that some students require more practice than others, and that the sign of insufficient practice is the inability to take homework dictation on the following day.

## ■ A Routine for Doing Homework—

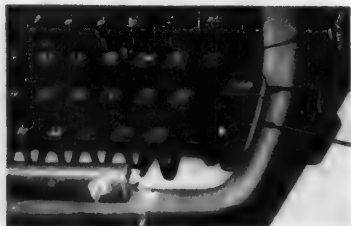
Experience has shown that, at this stage, the students will be most anxious to do their homework. What now remains to be done is to learn how to do

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# Royal Adopts New Features



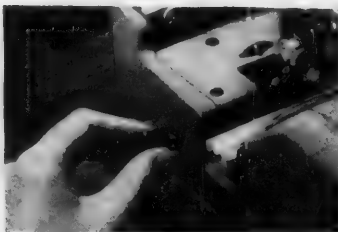
Curved contours . . . all parts fully enclosed . . . soft brown finish, with green key caps.



Double tabulator: top key, a little-finger reach . . . or use the bar, stroked by edge of your palm . . . new + = key is added by ½ key.



Cover pops open at a touch of new chrome button . . . Cover opens all the way back.



New knob adjusts the tension on the carriage — back for more, forward for less.



Touch-control mechanism, formerly at side, is now mounted on the ribbon spool.

**T**HE FIRST THING you note when you see the new Royal Typewriter, recently introduced as successor to the standard Gray Magic model, is that the machine looks different. The square, stocky look is gone; the new machine is streamlined. The gray is gone, replaced by a soft brown finish, with green keys and smart chrome trim.

The second thing you note is that the tabulator is different. Now Royal positions it at the bottom right corner of the keyboard. It is double; it consists of a key and a vertical bar, either of which activates the tabulating mechanism. The key is controlled by the little finger. The bar is controlled by the right edge of the palm. Both key and bar can be depressed without moving fingers from home row.

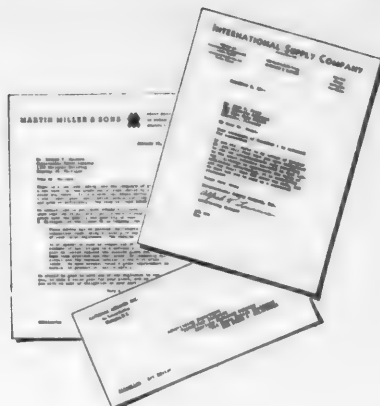
And, in case you are skipping over wide spaces in a table and want the carriage to move faster, there's a new device that Royal calls "Carriage Control." It's a knob at the left side of the machine. When you turn it toward the rear, more tension is put on the spring that pulls the carriage along; so, the carriage hops faster for tabulations and speed tests. Then you turn the knob toward the front, to return the tension to normal operation.

• *When you try out* the new machine, in due time you reach for the margin release. You find it has been moved from above the right shift key to the top right corner of the keyboard, where the old tab key was located. You look again, and you find that a new key has been added alongside the ¼ key, on the third row. On your school machines, it is a *plus* sign and an *equals* mark. For a slight charge, you can get anything you want on the extra key.

With a little exploring, you find more innovations. To open the cover, there is a small chrome button just above the Tab Clear key. Push the button, and the cover *springs* open. You find you can turn it all the way up and back for easy access to ribbon and type. You see a touch-tuning scale and lever under the right ribbon spool; that is the touch-control mechanism that used to be outside, on the right-hand side of the machine. Low number for a light touch; big number, heavy touch.

• *And you notice other things.* A 10-inch writing line, for example—100 pica spaces or 120 elite. The set-keys for the Magic Margin are plastic knobbed and spring controlled for automatic locking. The machine is completely enclosed (top, sides, back, up and under and at the ends of the carriage) to keep out dust and fingers. The letters are molded not *on* but *in*, and all the way through, the plastic key caps.

# A TEST ON THE MECHANICS OF TYPING BUSINESS LETTERS



**ELLEN KRUGER**  
Minnesota School of Business  
Minneapolis, Minnesota

**T**HE FOLLOWING TEST has proved to be a helpful instrument for determining whether our typing, transcription, and secretarial-practice students are adequately informed on the mechanics and some of the technical fine points of business-letter typing. Analysis of items missed by many students provides a basis for direct remedial instruction.

There are fifty questions in the test; so, it is easily scored by allowing 2 per cent for each correct answer. In terms of letter grades, we have found the following adequate: A, 47-50; B, 43-46; C, 39-42; and D, 35-38.

Permission is granted for teachers to duplicate this test for use in their own classrooms. Answers the author has found correct are indicated in capitals.

## DIRECTIONS: CIRCLE THE LETTER THAT INDICATES THE BEST COMPLETION OF EACH STATEMENT

- When addressing a personal letter to a person connected with a company at the company's address, you should (a) omit the company name, (b) be sure to include the company name, (c) give only the addressee's department . . . . . **A B c**
- When you complete the typing of a letter, you should (a) proofread the letter without removing it from the machine, (b) turn the letter down three or four lines and proofread it without removing it from the machine, (c) carefully remove it from the machine and then proofread . . . . . **A B c**
- If you find it necessary to erase, you should (a) move the carriage to the right or left, so the erasure crumbs will fall on the desk, (b) center the carriage, so the crumbs will fall into the center of the machine, (c) leave the carriage where it happens to be and blow very hard, so the crumbs go into the air . . . . . **A B c**
- One should date a letter pertinent to legal matters as of

- (a) the date of transcription, (b) the date the letter was dictated, (c) the date the related correspondence was received **A b c**

- If your new employer uses such phrases as "I remain" or "I beg to inform you," you would (a) tell him they are hackneyed expressions and contrary to anything you learned in school, (b) transcribe them as dictated and make no comments, (c) change the expressions to suit your own taste . . . . . **A B c**

- If your morning's dictation consists of both telegrams and letters, you would (a) get the telegrams out first, (b) transcribe the letters first and the telegrams just before closing time, (c) transcribe the letters in the forenoon and the telegrams in the afternoon . . . . . **A b c**

- If you have enclosures to make, you should (a) have the mail clerk check to see that the proper enclosures have been inserted, (b) check each envelope carefully yourself, to make certain that the proper enclosures have been made, (c) ask your employer to verify that you have provided the correct enclosures . . . . . **A B c**

- When sending a check as an enclosure, it would be preferable to use (a) a No. 10 envelope, (b) a No. 6½ envelope, (c) a manila envelope . . . . . **A b c**

- If you are sending a letter consisting of two or three pages, you would use (a) a large manila envelope, (b) a No. 6½ envelope, (c) a No. 10 envelope . . . . . **a B C**

- If you are typing a letter to a judge, you should type the salutation (a) Honorable Sir, (b) My dear Judge Reeves, (c) Dear Honorable Judge Reeves . . . . . **a B c**

- If you do not understand a word or phrase that is dictated, you should (a) transcribe what you think you heard, (b) ask the dictator to verify the part you didn't understand, (c) transcribe the letter and reword the portion you did not understand . . . **A B c**

- The reference line consists of (a) the addressee's name, page number, and date of his letter, (b) the letter file number, (c) the dictator's initials and the stenographer's initials . . . **A b c**

- The attention line should be typed (a) below the salutation, (b) above the salutation, (c) two spaces below the date line . . . . . **a B c**

- A company name typed at the close of a letter as part

- of the closing should be placed (a) one space below the dictator's and stenographer's initials, (b) four spaces below the complimentary closing, (c) two spaces below the complimentary closing . . . . . a b c
15. If you were making one carbon and wished to prevent smudging it when erasing, you should (a) insert a protective card between the carbon paper and carbon copy, (b) insert a card between the original and the carbon paper, (c) insert two cards, one above and one below the carbon paper . . . . . a b c
16. When an enclosure is made in a letter, you should make a notation to that effect (a) just above the reference initials, (b) just below the reference initials, (c) in the extreme lower left-hand corner of the letter . . . . . a b c
17. If you use extreme open punctuation, you would use (a) no punctuation after the salutation but a comma after the complimentary closing, (b) no punctuation after the complimentary closing but a colon after the salutation, (c) no punctuation mark after either the salutation or the complimentary closing . . . . . a b c
18. If you are writing to the Governor of your state, the best salutation would be (a) Honorable Governor Jones, (b) Dear Sir, (c) My dear Mr. Governor . . . . . a b c
19. When answering a "blind" advertisement in which no name is given, you would use the salutation (a) Gentlemen, (b) Dear Sir, (c) My dear Sir . . . . . a b c
20. If you must use a clip on envelope enclosures, you would insert the papers so that the clip will be (a) at the right end of the envelope, (b) in approximately the center of the envelope, (c) at the left end of the envelope . . . . . a b c\*
21. A firm of attorneys should be addressed by the title (a) Messrs. Brown, Jones, and Johnson; (b) Attorneys Brown, Jones, and Johnson; (c) Brown, Jones, and Johnson, Attorneys at Law . . . . . a b c
22. The Latin phrase, "In Re," which is sometimes used in business letters, means (a) corresponding to, (b) in the state in which, (c) in the matter of . . . . . a b c
23. When typing a letter consisting of more than one page and a paragraph breaks at the bottom of the first page, you should have (a) no less than 2 lines on the first page nor less than 3 lines on the second page, (b) no less than 3 lines on the first page nor less than 4 lines on the second page, (c) no less than 3 lines on the first page nor less than 2 lines on the second page . . . . . a b c
24. When writing a business letter to a senator, the best salutation would be (a) Dear Mr. Senator, (b) Dear Senator Johnson, or (c) My dear Mr. Senator . . . . . a b c
25. When a subject line is used, it should be placed (a) above the salutation, (b) below the salutation, (c) two spaces below the date line . . . . . a b c
26. The subject line of the letter is associated with the (a) body of the letter, (b) salutation, (c) the address section . . . . . a b c
27. When your employer asks you to compose a reply to a routine inquiry, you should (a) ask the employer to take just a moment and dictate the letter to you, (b) ask the employer to dictate part of the letter, as a guide to you, (c) use your best judgment and prepare a brief reply . . . . . a b c
28. If you are the only typist in a small office, you should (a) omit the use of any reference initials at the bottom of the letter, (b) use your initials, followed by those of your employer, (c) use your employer's initials, followed by your own . . . . . a b c
29. When the expression "attention" or "attention of" is used, the salutation should read (a) Dear Mr. Blank, (b) Dear Sir, (c) Gentlemen . . . . . a b c
30. If an incoming letter to your employer is marked "Personal," you should (a) open the letter and clip the contents, face down, to the envelope, (b) deliver the letter unopened, (c) open the envelope but not remove the contents . . . . . a b c
31. The carbon copy of the second page of a two-page letter is often typed on the back of the carbon copy of the first page, mainly (a) to make less work for the stenographer, (b) to save paper and space in the files, (c) to keep the two pages together . . . . . a b c
32. When addressing envelopes for the day's dictated letters, you should (a) type all the letters first, then address the envelopes; (b) address the envelopes first, then line them face up on the desk; (c) address each envelope immediately after each letter has been typed . . . . . a b c

\* Be sure to bring the clipped edge inside the other folds so that it will not "punch through" the envelope in the mails.

33. If your employer is momentarily absent from his desk when letters are ready for his signature, you should (a) place them on his desk, face down; (b) place them on his desk, face up; (c) hold the letters, then give them to him when he returns . . . . . a b c
34. The dictator's name should be typed, if at all, (a) two spaces below the company name, (b) four spaces below the company name, (c) two spaces below the complimentary closing . . . . . a b c
35. The identification initials should be typed (a) above an enclosure notation, (b) below an enclosure notation, (c) on the same line with the enclosure notation . . . . . a b c
36. The blocked-style letter is preferable to the indented mainly because the blocked form (a) saves time, (b) makes a better appearance on the page, (c) conserves space on the page . . . . . a b c
37. The "inverted paragraph" (hanging-indented) form of letter is most likely to be used in (a) a collection letter, (b) an application letter, (c) a sales letter . . . . . a b c
38. The notation, "cc Chicago office," signifies that (a) a carbon copy of a previous letter has been received from the Chicago office, (b) a carbon copy of the letter you just now typed is being sent to the Chicago office, (c) that the Chicago office is requested to forward to your office a carbon copy of a letter . . . . . a b c
39. When months and days are dictated as, "November third and December fourth," you would type them (a) November 3 and December 4, (b) Nov. 3rd and Dec. 4th, (c) November 3rd and December 4th . . . . . a b c
40. In typing quoted matter consisting of more than one paragraph, you should place quotation marks (a) at the beginning of the first paragraph and at the end of the last paragraph, (b) at the beginning of each paragraph and at the end of the last paragraph, (c) at the beginning of each paragraph and at the end of each paragraph . . . . . a b c
41. When tabulating a list of words or word groups, it is preferable (a) to begin each entry with a capital letter, (b) to begin each entry with a small letter, (c) to type each entry in all capitals for clear emphasis . . . . . a b c
42. When typing a letter in extreme-block style, you would indent (a) no part of the letter, (b) only the start of each new paragraph, (c) only the complimentary closing and signature lines . . . . . a b c
43. The accuracy of totals figures that appear in a letter or in a financial statement enclosed with a letter is, in the last analysis, the responsibility of (a) the clerk who prepared the data and wrote in the totals, (b) the dictator who gives the stenographer the data and totals, (c) the stenographer who types the letter and enclosure . . . . . a b c
44. When you insert an envelope for addressing, you open the flap before insertion in order to (a) prevent poor alignment, (b) keep the envelope from slipping, (c) prevent faulty characters at the point where the flap would make a bulge if you did not open it out . . . . . a b c
45. When asked to type a copy of an incoming letter, you would use (a) your company's letterhead paper, (b) onion skin paper, (c) plain paper of good quality . . . . . a b c
46. If asked to make a "blind carbon-copy notation," you would type the cc notation (a) only on the file copy of the letter, (b) on all copies except the original copy, (c) only on the original copy . . . . . a b c
47. The meaning of the expression "John Doe et al" is (a) John Doe and wife, (b) John Doe and others, (c) John Doe and next of kin . . . . . a b c
48. The first step in the process of folding a letter for insertion in a No. 6 1/2 envelope is (a) to fold the top part of the sheet so as to bring it even with the lower part of the sheet, (b) to fold the upper part down so as to bring it about one inch from the bottom edge, (c) to fold the lower part so as to bring the bottom edge about one-half inch from the top edge . . . . . a b c
49. Form letters are used by business firms (a) to save time that would otherwise be used in dictating letters, (b) to give a personal touch to business correspondence, (c) to attract more attention . . . . . a b c
50. The most important characteristic of the NOMA "simplified" letter is its use (a) of an informal, conversational tone in the body of the letter, (b) of a subject line in all capital letters, blocked at the left; (c) the omission of a salutation and complimentary closing . . . . . a b c





"That new teacher!"

# Administrators Have Problems

**DR. KENNETH J. HANSEN**

Colorado State College of Education  
Greeley, Colorado

**T**ODAY administrators of business-education programs trace most of their problems to teacher personnel. They have problems involving curriculum development, limited budgets, selection of students, standards—even problems involved in facing the war emergency—but none of these is mentioned with as high a frequency as problems involving teacher personnel.

■ **Administrators Division of UBEA Interested in Problems—**

A survey was recently conducted on Crucial Problems Facing Business Education Administrators Today. All state and city supervisors of business education and distributive education were asked to indicate the three most crucial problems facing them in their work. Sixty-five administrators responded to the request.

• *No attempt* has been made at a statistically valid study of these problems. The following, however, is significant: Of the 65 administrators who responded, 33 listed specific problems that they face that involve their teacher personnel; 30 mentioned problems involving curriculum improvement; 26 have problems that are a result of the national emergency; 22 have problems that involve obtaining funds or better physical facilities; 13 mentioned problems involving their communities and employers; 12 have problems that involve the school administration or "top management." Several other groups of problems were listed also, but not so

frequently as those we have enumerated.

■ **Some Problems Must Be Solved by the Administrators Themselves—**

There were a number of problems mentioned that are beyond the jurisdiction of the classroom teacher. For example, the problem of certification of business teachers. Adjusting the curricula of colleges engaged in the preparation of business teachers according to local community needs was also mentioned. One administrator mentioned the necessity for some group work toward improving classroom instruction.

• *Another problem* mentioned in this general area was teacher selection. Administrators are wondering: What testing procedures should be used in the selection of teachers? What kind of performance tests should be required? How shall training and experience be evaluated? What type of interview should be used? All these problems are obviously beyond the jurisdiction of the classroom teacher.

■ **Some Problems Concern the Teacher Only Indirectly—**

Although many of the problems listed that involve teacher personnel seem to be beyond the control of the individual teachers, teachers should be aware of them and should be prepared to do what they can to help improve the situation. For example, several administrators mentioned that there is an inadequate supply of qualified, well-

trained, professional-minded teachers.

At first it may appear to the teacher that there is little he can do to help solve this. However, it is obvious that much could be accomplished if every teacher would obtain for himself the best training available. And just think what could be accomplished if more of our business teachers were professional-minded. (That there are too few professional-minded business teachers is illustrated by the fact that of more than 40,000 business teachers in the United States, fewer than 7,000 are members of the United Business Education Association!)

• *The problem* of attracting better college students into the teacher-education programs is one that at first seems to offer little opportunity for the teacher to solve. But, certainly, greater enthusiasm for the teaching profession on the part of teachers would be of tremendous help.

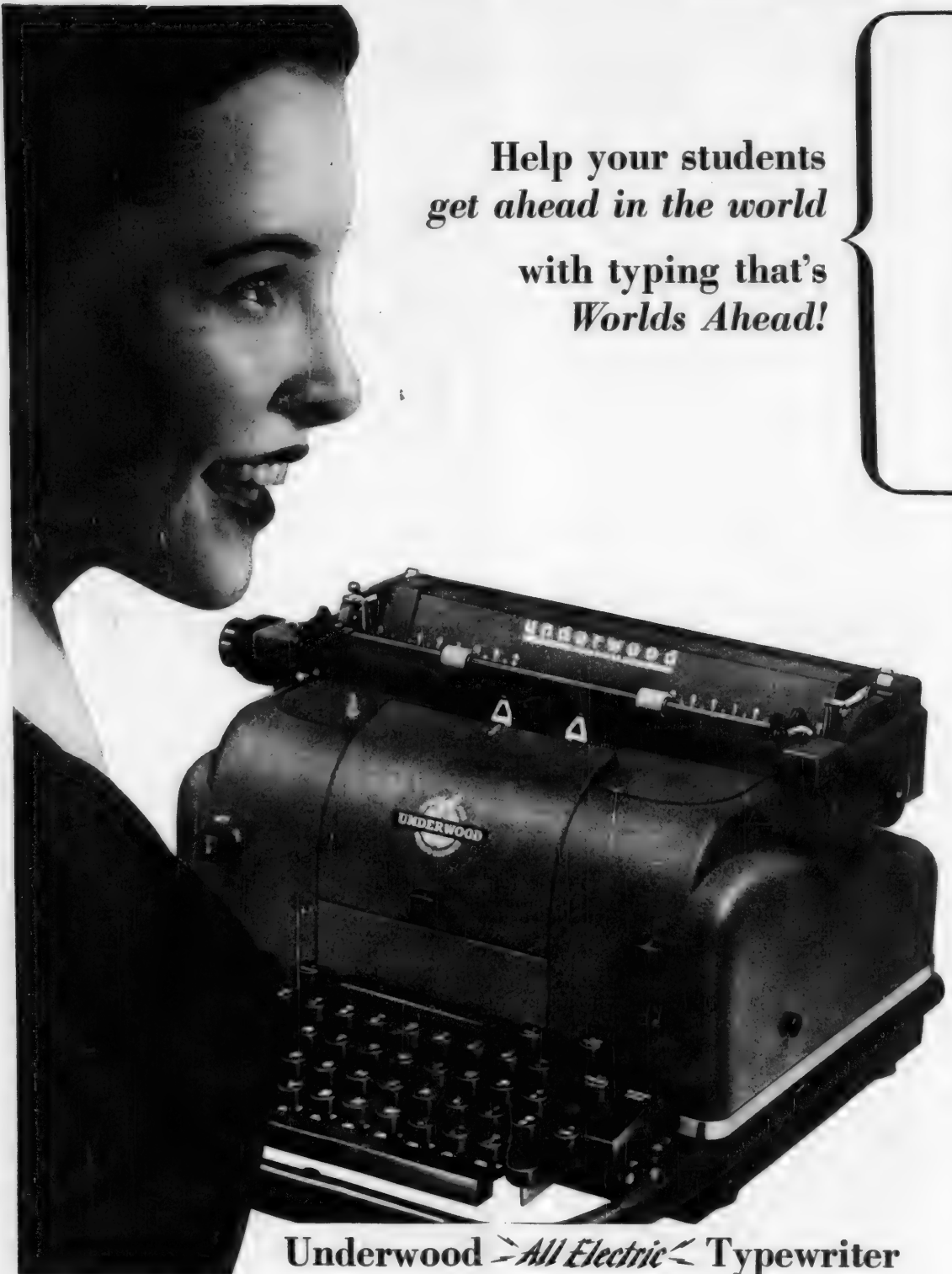
One administrator, mentioning the shortage of male teachers said, "There is a great need for male influence in the field of business education." Interestingly, this suggestion was made by a woman administrator. The efforts being put forth by Phi Delta Kappa are an example of what can be done to attract more men into teaching.

■ **But the Rest of the Responsibility Lies with the Teacher Himself—**

It was mentioned that teachers are unwilling to seek the advice of business

(Continued on page 90)

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# Building a Better Bookkeeping Vocabulary

MILTON BRIGGS  
Bookkeeping Editor

**T**HE TEACHING of a technical subject like bookkeeping requires the use of key words (or phrases) and account titles—technical terms that unlock the door to understanding. Many of these words have never been a part of the student's vocabulary and, as every experienced bookkeeping teacher knows, they must be introduced and explained in a way that will help the student to retain and recall the correct term or title at the time it is needed.

Then, the thoroughly trained bookkeeper, by combining his collection of figures with the correct words drawn from his bookkeeping vocabulary, can communicate valuable information to the proprietors of business. He can show what a business is worth; whether it produces a profit or a loss; and he can furnish facts required for income-tax reports as well as information that will be helpful in future management of the business.

## ■ A Self-Made Dictionary—

An effective method to help students acquire a workable vocabulary in bookkeeping practice is one that requires construction of a dictionary of bookkeeping and business terms. Give each student (or have him purchase) a blank book. Have him print on the front cover the title "Dictionary of Business Terms," with his name below. Number the pages of the book, and allot a page or more for words or phrases beginning with each letter of the alphabet—in order. (The teacher may add to the value of this project if he compiles—in advance—a list of the technical terms he plans to introduce throughout the school year and thus provide for the most efficient use of the space in the students' books.)

• As each "new" word or phrase is introduced, require the students to list it in alphabetic order followed by the most succinct definition in their dictio-

naries. Try to see that at least one or two new terms commonly used in bookkeeping or business are added each day as you travel through the school year. Assign the learning of the spelling and definition of each new term, and make a special effort to co-ordinate it with the lessons of the week. Then, from time to time, test the knowledge that your students have gained from the study of their own dictionary terms.

Collect the dictionaries occasionally for examination as to neatness and penmanship; praise the students who take pride in this work and see that the best dictionaries are exhibited for the class to inspect and imitate. Your experience with the dictionary project will prove that it is worth while.

## ■ Test the Value of the Dictionary Project—

The purpose of the October bookkeeping problem is to provide a sample vocabulary test for your students. Assignment A (the problem in narrative form) calls on the students to substitute technical terms in bookkeeping for the language of a layman; Assignment B requires the application of these same terms to the construction of a simple balance sheet. For students who solve Assignment A successfully, a Junior Certificate of Achievement or pin is available; for Assignment B, a Senior Certificate or pin. Please read the rules that appeared in the September issue before you introduce the contest problem to your class.

## ■ The October Problem—

The following introductory paragraph and instructions may be dictated to your students or written on the blackboard. Reprints of the complete problem may also be purchased for your students. A teacher's key follows the problem, and from this you may inform your students of any terms that they have not yet met in their course

of study. Deadline: November 1, 1952.

• **Assignment A.** Abraham Howland is the owner of a small store at Stony Point, a New England summer resort town. He has not been keeping accurate and complete records of his business transactions, but now he has employed an accountant to plan a bookkeeping system for the store. In the following paragraphs is the story Mr. Howland told the accountant, who wanted, first of all, to determine the net worth of the business. On plain white or composition paper, 8½ by 11 inches, copy the paragraphs—except for the words italicized. Substitute for these words the bookkeeping terms that are appropriate. Only your best penmanship will be acceptable.

"The amount of *money* I have in the bank and in the store totals \$608.71. *Customers' accounts due* total \$1,757.33; *goods in stock*, \$8,280.26. I paid an insurance premium in advance, \$60.76. *Show cases and fixtures* cost me \$2,425.00, but the *decrease in value* of these items is estimated at \$242.50.

"I made a *written promise* to pay at the First National Bank \$1,500.00 for money I borrowed, and my *creditors' claims* total \$1,356.29. *Taxes due but not paid* are \$417.19.

"When I began business January 1 this year, I invested \$7,281.16.

"What is the total present value of my *things owned*? What is the total of my *debts*? What is the present *worth* of my business?"

• **Assignment B.** From the information given by Abraham Howland, construct a balance sheet dated today. In your preparation of his financial statement, use the proper bookkeeping terms. The statement may be prepared on regular journal paper, or on plain white paper 8½ by 11 inches, properly ruled. You may use either pen and ink or your typewriter for Assignment B. The net profit figure to be used in the proprietorship section of the balance sheet is \$2,314.92.

## ■ Teacher's Key—

• **Assignment A.** Here, in order, are the bookkeeping terms to be substituted for the words italicized in the business narrative: *cash, accounts receivable, merchandise inventory, equipment, depreciation, promissory note (note or note payable), accounts payable, taxes payable, assets, liabilities, proprietorship or capital.*

• **Assignment B.** Assets: cash, \$608.71; accounts receivable, \$1,757.33; merchandise inventory, \$8,280.26; prepaid insurance, \$60.76; equipment, \$2,425.00 (less reserve for depreciation, \$242.50). Liabilities: notes payable, \$1,500.00; accounts payable, \$1,356.29; taxes payable, \$417.19. Proprietorship: A. Howland, capital, January 1, \$7,281.16; net profit, \$2,314.92; A. Howland, present capital, \$9,596.08.



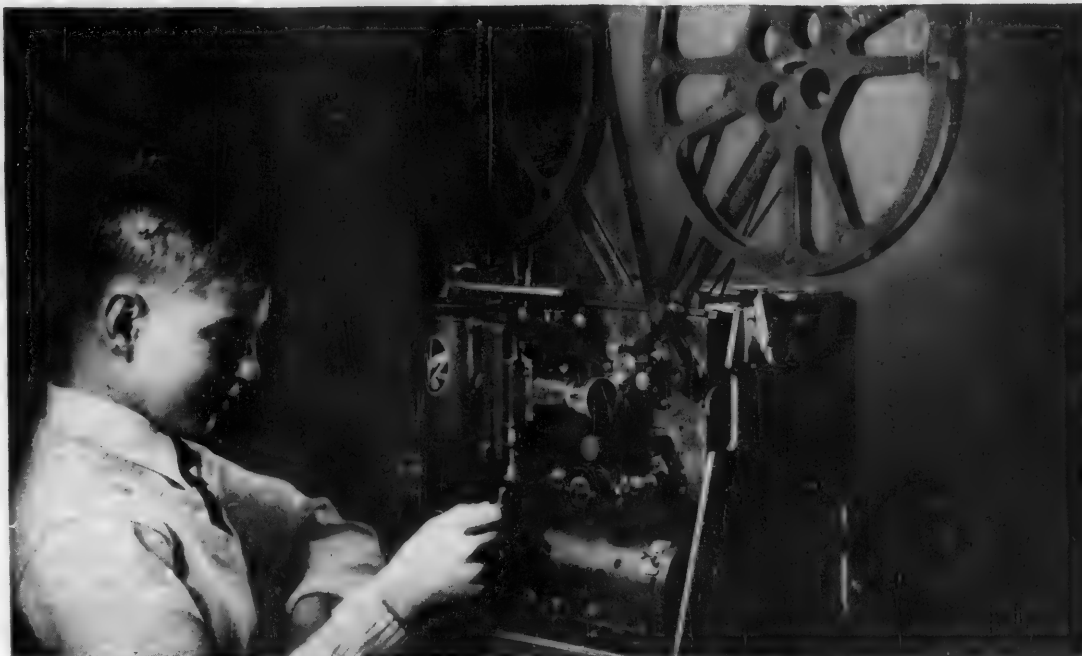


Photo courtesy of Victor Animalograph Corporation

## Training in the Use of Projectors

With more and more projectors being used in training and sales-promotion departments in business, shouldn't we give training on this equipment in the office-machines course? These authors tell how it could be done.

• DR. E. DANA GIBSON and  
LURA LYNN STRAUB  
San Diego State College

**B**Y "PROJECTORS," we mean the audio-visual aids — 16mm projectors, filmstrip projectors, slide projectors, and scope-cast projectors — that are found in most schools and that are increasingly being used in business. Should high school business students be taught their use, as part of office-machines training? Yes.

• *Business is already using* these machines in quantity, particularly in retail selling and in training for retail work. Most large businesses that operate their own training programs are using the machines in training classes. Too, many factories, clubs, and social and service organizations use them for entertainment and promotion purposes. If the day has not yet arrived when skill in operating projectors is a *must*, at least the day has arrived when such skill is a strong *plus* to the office-job applicant.

• *There is other justification*, aside from business use, for training high school students to operate the machines. Many projectors are used in homes for showing home slides, family filmstrips, and home-made or rented movies; there are thousands of home-projector enthusiasts in our country.

So, in view of the increasing use and popularity of projectors, and in view of the fact that the machines are right there in the school, available for use and instruction, it seems to the authors that the school can no longer avoid giving instruction in the operation and use of these machines.

• *Whether the instruction should be given by the school's audio-visual department, if such there is, or by the office-machines teacher, is not worthy of debate. Obviously, the training program must be worked co-operatively. It may be that the school's audio-visual expert will provide both the equipment and the instruction; it is likely, however, that the business teacher will have to give the aspects of instruction related to business usages of the machines.*

#### ■ Basic Knowledges Required—

Trainees should be taught some of the principles of using visual aids, as well as the operating techniques. The principles of use cover such items as:

1. Selection of the aid to be shown—knowing the criteria for selection of best aid for the purpose.
2. Preparation by the person using the aid—including a preview, pre- and post-discussion questions, arrangements for the use and return of the equipment involved, etc.
3. Preparation of the audience—they should feel a need for the showing of the aid and know what it will accomplish.
4. Preparation of the place where the showing will be held—chairs arranged, electrical outlets checked, equipment moved in, room darkened, etc.
5. Presentation in the proper manner.
6. Follow-up discussion, testing, projects, etc.
7. Evaluation of the presentation.

The principles of use apply equally to all forms of projectors, of course.

• *16mm Projectors.* The 16mm projector is the one used for most nontheatrical silent or sound-motion pictures, except for showings in the home, where the 8mm projector is more common. (The similarity of operation makes it possible for persons trained on 16mm projectors soon to pick up the technique of operating the 8mm machine.) Knowledges include:

- A. How to set up projector for operation and storage—
  1. How to put reel arms in position.
  2. How to place reels on reel arms.
  3. How to thread film through the projector.
  4. How to test to see if film is properly threaded.
  5. How to make the electrical connections.
  6. How to connect and use speaker, if necessary.
  7. How to store machine in proper condition.
- B. How to operate the projector—
  1. How to focus and adjust projection height.
  2. How to start and stop.
  3. How to reverse.
  4. How to set for silent or sound speeds.
  5. How to adjust volume and tone controls.
- C. How to make minor repairs—
  1. How to splice a film.
  2. How to test and change the exciter lamp.
  3. How to test and change the projection lamp.
  4. How to splice broken cables.
  5. How to clean lenses, feed channels, rollers.

• *Filmstrip Projectors.* Filmstrip projectors are of two major types: silent and sound. The silent projectors can be used to show slides, but this function is discussed under *Slides*. The sound projector uses a record for

the playback, to make a combination filmstrip and record-player machine. This machine may be two separate pieces of equipment—a record player and a filmstrip projector. Knowledges include:

- A. How to set up projector for operation and storage—
  1. How to put filmstrip in position, engage ratchets.
  2. How to make the electrical connections.
  3. How to insert and adjust the lenses.
  4. How to place the turntable in place, if it is used.
  5. How to connect and use the speaker, if it is used.
  6. How to store machine in proper position.
  7. How to change from slide to filmstrip operation on combination projectors.
- B. How to operate the projector—
  1. How to focus.
  2. How to start and stop the sound projector.
  3. How to turn on projection lamp.
  4. How to adjust volume and tone on sound projectors.
  5. How to "frame" vertically and horizontally.
  6. How to operate the mechanism that advances the film.
  7. How to operate the playback arm on sound projectors.
- C. How to make minor repairs—
  1. How to check and change projection lamp.
  2. How to clean lenses and protective glass.
  3. How to splice filmstrip.

• *Slide Projectors.* Slide projectors may be individual units of equipment or in combination with other machines. They may be of the 2x2-inch type or 3x4-inch type. The student should know how to operate both types; one leads readily to the other. Basic knowledges include:

- A. How to set up projector for operation—
  1. How to put in slide carrier, if necessary.
  2. How to make the electrical connections.
  3. How to insert the lenses.
  4. How to put slides into the slide carrier.
  5. How to change from filmstrip to slide operation on combination projectors.
- B. How to operate the projector—
  1. How to focus and adjust for screen projection.
  2. How to turn on projection lamp.
  3. How to use the slide carrier.
  4. How to turn on and off the blower mechanism.
- C. How to make minor repairs—
  1. How to check and change projection lamp.
  2. How to clean lenses and the feed channels.
  3. How to repair broken slides.
- D. How to make slides—
  1. How to make cellophane and etched-glass slides.
  2. How to mount slides of either type.

• *Scope-Cast Projectors.* These include the opaque, overhead, and visual-cast types. All three have distinctive features. Students should be familiar with all three. Knowledges:

- A. How to set up projector for operation—
  1. How to make electrical connections.
  2. How to prepare feed plates or continuous feed mechanism on the opaque projector.
  3. How to put plastic writing plate in position on visual-cast or overhead projectors.
- B. How to operate the projector—
  1. How to start and stop blower on opaque projector.
  2. How to operate the pointing device, if any.
  3. How to use feed plates or continuous feed mechanism on opaque projectors.
  4. How to focus and adjust height for screen projection.
  5. How to use grease pencils on overhead and visual casts.
  6. How to clean plastic writing surfaces on overhead and visual-cast projectors.

(Continued on page 91)



## Exploring Some Mysteries in Transferring the Skill of Manual and Electric Typists

A Condensation of a Report by  
**LADDIE J. FEDOR**  
Struthers (Ohio) High School

**S**OME FACTS about the classroom use of electric typewriters are well established. We know that students trained on electrics will type faster, will type more accurately, will grow at a faster pace. We know that the amount of greater speed and control and growth will vary from student to student. We know that the electric machine, even when used only briefly, has a corrective and developmental effect on manual students. We know that manual students, put on electric machines, seem to falter momentarily—for a period or two—then spurt ahead.

But there are many facts we do not know. Is there, for example, a "best" time for switching a student from a manual to an electric, so that the electric may boost his achievement and improve his operating techniques? Are there factors that may cancel out the improvement expected of the student who is switched to an electric? Does age make any difference? Will there *always* be improvement? Are there times when it is inadvisable to switch?

Yes, there are many mysteries that we do not understand in the phenomena that occur when one mingles electric and manual experiences for students. Because he was intrigued by the challenge of the mysteries, the writer undertook to investigate some of them. His findings are far from conclusive, he hastens to say; they are offered here only because some facts do seem to stand out and because other teachers may wish to use this account as a port of departure for exploration of their own.

### ■ The Nature of This Experiment—

The writer has two electric typewriters in his typing classroom. He meets with four groups of beginners each day. So, it would be possible, he saw, to have eight students use the electrics each day. He set up a program in which, each Monday, eight students shifted from manuals to electrics and stayed on them for the week.

Many kinds of records were kept. The most pertinent set comprises the record of each "team's" scores for the week before going onto the electrics, the week on the electrics, and the week following, during which the students were

back on manual machines. Thus, the record of Team 15 includes the team's average gross speed and average number of errors for the fourteenth, fifteenth, and sixteenth weeks of instruction—the fifteenth week being the team's week on the electrics.

The records are not complete. The writer was ill during part of the experiment. Whenever school events interrupted the class schedule so that a team got less than its five periods on the electrics, or whenever a student was absent so that his team's score would not be representative, the team's record had to be discarded. But the writer believes that the portions that are complete are indicative.

• *One word* about pupils' orientation to the electrics. At the outset of the course, a thorough demonstration of the proper use of the electrics was made to all classes. Moreover, students were shown movies and slides.

In addition, the writer prepared a detailed instruction guide for the use of each student at the time he was transferred to the electrics. The guide included a review of operating procedures and precise directions as to the student's practice efforts. The eight electric typists devoted their practice period on Monday and Tuesday to the work directed in the guide; on Wednesday, they "joined" the class for the regular work, which they continued through Thursday and Friday.

• *Another word* as to motivation. The students comprising a team were not screened. Each Friday the writer asked, "Who wants to use the electrics on Monday?" and two students in each class were picked at random from among the volunteers. The students did not know that their work was being "studied" or would be reported. They knew only that, in time, each would be at an electric for a week.

### ■ The Statistical Findings—

The writer was able to compile complete scores for eleven teams. A comparison of their "before electric" scores and "after electric" scores, as measured on three- and five-minute writings, shows the following:

Team	Speed Change	Accuracy Change**
11	Gain 4.4 wam	Loss 2.7 errors
13	Loss .5 wam	Loss 1.4 errors
14	Gain 7.0 wam	Gain 3.3 errors
15	Gain 3.3 wam	Gain .6 errors
18	Loss 2.5 wam	Loss .9 errors
<hr/>		
21	Same	Gain .2 errors
22	Gain 5.0 wam	Gain .4 errors
23	Gain 3.9 wam	Gain 3.4 errors
24	Gain 3.0 wam	Gain .3 errors
25	Gain 3.8 wam	Loss 1.3 errors
27	Gain 1.0 wam	Gain 2.5 errors

\* Teams that improved in both speed and control.

\*\* A "gain" in accuracy is, literally, an improvement in the team's accuracy; that is, a "gain" of 3.3 errors means the team averaged 3.3 fewer errors, while a "loss" of 2.7 errors means that the team averaged 2.7 errors more.

Reading the table shows, for example, that Team 11, which used manuals in the tenth week of instruction, electrics in the eleventh, and manuals in the twelfth, averaged 4.4 gross words a minute more in the twelfth week than in the tenth week, but averaged 2.7 more errors.

• **Interpretations.** First of all, it is interesting to note that 8 teams *did* gain in speed and that 7 teams *did* improve their accuracy by virtue of the experience of using the electrics. It is also significant that some teams did *not* improve—two teams lost headway in both speed and accuracy; and, although the losses can be explained by other factors, the record serves to give a negative answer to the question, "is progress sure to come about?"

(The explanation: Team 13 was the first to have five-minute tests; so, of course, their scores diminished. Team 18 was distressed by end-of-first-semester exams.)

When is transfer onto electrics for a week most effective? Team 14 and Team 23 seem to have the best team records for growth, but the data are obviously too limited to say that the best times to transfer are in the fourteenth and twenty-third weeks. Rather, the significant thing about the preceding table is the fact that gains can be accomplished at almost any time in the school year.

The extent of gain in the second semester may be particularly significant. We know that rate of growth slows down as students advance in typing—it is much harder to make a five-word-a-minute gain when students are typing 50 wam than when they are typing 15 wam. Accordingly, the gains in the second-semester teams are greater than those of the first-semester teams, even though the actual numerals may not indicate a much higher statistical achievement. This means, then, that profit may be expected at any time, that students who are shifted late in the course do not suffer a disadvantage, and that students who do not get any electric experience until they encounter the machine in office practice can be expected not only to adjust to the machine but also to advance their skill by using it.

#### ■ The Matter of Student Ages—

The writer compiled the average score of all the pupils, by ages. The results are as follows:

Age	Gross WAM Week Before	Gross WAM on Electric	Gross WAM Week After	Change
14	21.8	31.7	30.1	+ 8.3
15	32.0	31.3	34.1	+ 2.1
16	27.5	29.7	33.0	+ 5.5
17	29.9	28.8	31.1	+ 1.2
18	33.0	28.0	30.4	— 2.6
Ac:	31.4	31.7	33.8	+ 2.4

The 15-year-olds most nearly achieved an "average" development. The table would indicate, in a general but

hardly conclusive manner, that younger students make a satisfactory adjustment more readily than do older students.

#### ■ Some Negative Suggestions—

From the data presented and from many hours of studying his students, the writer has concluded that there are several practices to be avoided in switching students. It must not be thought that there are specific *must's* and *must-not's*, as though every student had a "hatching time"; but the following generalizations appear to the writer to be true:

- **Do not transfer** a manual student to an electric soon after he has switched from one manual to another. A double switch appears to retard development and create confusion.

- **Do not transfer** students at the time you have changed class routine. It is wasteful, for example, to transfer students at the time their writings are lengthened from three to five minutes, or from five to ten minutes; the double problem of adjusting to both a new machine and a new routine is too much.

- **Do not transfer** students just before or just after a holiday. They are too distracted.

- **Do not transfer** students near examination time. The students are afraid they will suffer—and so they do.

- **Do not transfer** a student who is engaged in something of compelling interest outside of class. I had a student who was the leading character in a school play; it was folly to transfer her to the electric before the play was over.

- **Do not transfer** a student against his will or strong inclination. He'll "fight" the machine—will not do well.

#### ■ Some Positive Suggestions—

On the constructive side, there are some things we can do to help pupils profit most by switching to electrics:

- **Maintain** a consistent class routine. Students need to feel secure, any changes jeopardize their security.

- **Encourage** students constantly. Talk to them as they get the feel of the machine. Marvel with them. Make it clear that the first uncertainty soon passes.

- **Make** the switching "natural." Do not let students think that switching to the electric is a monumental event—rather, just a routine part of the class training program. If they get excited or expect too much, the experience may be a disappointing one.

- **Do provide**, in mixed manual-electric classes, some kind of guide sheet to which the electric student can refer while you are busy with the manual students. Be sure the guide provides for 1½ to 2 hours of special orientation practice before the student is asked to resume his normal class participation. It is unwise, for example, to expect a student to turn out a letter during his first electric period.

- **Assure** students that they will not lose their manual skill by switching temporarily to an electric. They need the assurance; they sense that ordinary standards do not apply to them during their switch-over week, but they fear that they will lose ground when they return to the manual.

#### ■ Some Conclusions—

The most important things the writer found by his study of his own classes are these: that individual differences are tremendous; that out-of-class situations may be more influential than teacher and electric machine combined; that progress is highly probable, but not inevitable, when manual students are placed at electrics; that gains can be expected at any point in the training program, early or late; and that studying a group of students closely, as the writer did in conducting this simple experiment, can be completely fascinating and tremendously rewarding.



# On-the-Job Experience for Typing Teachers

• LOUISE TEMPLETON, Murphysboro, Illinois



I HAVE CHANGED my mind about the value of work-experience for business teachers. It is easy to argue against the merits of practical office experience for the teacher, as I did—if one hasn't had the advantage of an employment period such as I had last summer.

I had been teaching typewriting for about eleven years and felt pretty sure of my subject, but I had often wondered what my typing students were *really* expected to do when they left the classroom for the job. So I decided to enroll in the work-experience program offered by Northwestern University. Through this course, I obtained a job as general typist in a large service company. In six weeks' time I was assigned to seven different offices—large and small—including the main administrative office of the company.

During those six weeks my feelings ranged from great admiration to stunned disbelief in some of the "accepted" business practices. Did I learn from my experience? I'll say!

## ■ Speed Tests—

The present tendency to play down speed tests as "old fashioned" is unfounded, so far as my experience is concerned. When I was interviewed for employment, I was immediately given a ten-minute speed test, which was administered and graded in the traditional "net" manner. After the job was obtained, there was no mention of speed tests—only production schedules—but my ability to show up well on the speed test was what got me the position.

## ■ Knowledge Required—

Just what is a general typist expected to know? The following skills were among those emphasized in the positions I held:

- How to follow directions
- Versatility (ability to type whatever is required)
- How to change a typewriter ribbon
- How to file alphabetically
- How to find needed information

• **Cards.** Some of the major activities in the general typist's job are easily overlooked by the typing teacher.

For example, much of my work consisted of typing on cards of many sizes and descriptions. There are special techniques in inserting, adjusting, correcting, and removing cards at a rapid rate, I found.

• **Envelopes.** I also learned that there is a precise (and speedy) way to *open* empty envelopes, highly specialized method of *stuffing* envelopes, and a fast *chain-feed* method of *addressing* envelopes. These shortcuts, together with the "business" set-up—full block and single spacing—really do save time and energy. As for the placement of an address on the envelope, it is just where the textbooks say it is—a little below middle and a little to the left of center. One learns to position the address through experience without reference to rules, of course.

• **Tables.** A good deal of my work involved tabulated material *and* numbers. A general typist, as jack-of-all-trades, is expected to know numbers pretty well. On the tabulated material, judgment placement is used; it would hardly be timesaving to diagram and calculate every table to be typed when most are different, anyway.

• **Sources of Information.** When additional information or material is needed, the typist is expected to locate it. I soon learned the value of the telephone book, the city street guide, the World Atlas, various business-firm lists, and other references applicable to our particular business.

• **Proofreading.** Every day the value of careful proofreading became increasingly apparent. All work had to be checked and double checked. And the reference initials took on a new and important meaning, too, when work was returned to the original typist for correction!

## ■ Some Surprises, Too—

One of the most surprising things to me was the absence of pica machines in the offices in which I worked. The prevalence of elite typewriters made me wonder why so many schools are equipped only with pica.

Yes, work-experience for business teachers is extremely valuable. I know I shall be a better typewriting teacher because of the experience. Have *you* tried it?

# A Check List of Good Teaching Practices for the Business Classroom



• MURRAY A. COHN, George Washington High School, New York City

**W**HAT ARE THE MOST EFFECTIVE classroom techniques? Can they be organized as a simple check list? These were the questions that the members of our Accounting Department discussed at a series of departmental meetings.

What are the classroom practices that result in the best possible learning situation? Can they, in check-list form, help teachers who wish to improve their effectiveness and help supervisors who need a check list against which to evaluate a lesson that they have observed?

We believed there was a need for such a device, so we compiled the following list. We are finding it very useful in our school. Although it is weighted toward instruction in bookkeeping, business law, and business arithmetic, the list may prove helpful to other teachers and supervisors.

The list may be used in many ways. One may wish only to read it, as a reminder of the potential of any lesson. One may wish to evaluate himself (as, 0 if the practice is not used often enough, 1 if the practice is used frequently, and 2 if the practice is used to fullest advantage).

## I. DEFINITE PHASES OF THE LESSON

### A. Opening Routines

- ☐ Sees that pupils enter room quickly and quietly.
- ☐ Gets the pupils seated and to work quickly.
- ☐ Places homework key or analysis on the blackboard at the beginning of the period.
- ☐ Ascertains that lighting and ventilation are proper.
- ☐ Sees that pupils' desks are cleared of nonessentials.
- ☐ Starts the lesson promptly.
- ☐ Uses student help wherever possible, as—
  - ☐ in distributing papers,
  - ☐ in taking attendance,
  - ☐ in erasing blackboards by regular monitors,
  - ☐ in writing materials on the board for the lesson.

### B. Warmup (Arithmetic)

- ☐ Provides a warm-up drill to be solved by the pupils at their seats at the beginning of most classes in arithmetic and junior business training.
- ☐ Uses warm-up examples pertinent to the current lesson.
- ☐ Reviews and corrects the pupils' answers.
- ☐ Conducts the warmup at a rapid, challenging pace.
- ☐ Uses warm-up problems well graded in difficulty.

### C. Review of Previous Knowledge

- ☐ Reviews previous materials clearly and concisely.
- ☐ Includes, in review, all topics needed in current lesson.

- ☐ Leads from review directly into new lesson materials.

### D. Motivation

- ☐ Uses materials straight from pupils' life experiences.
- ☐ Presents material on a level that pupils can understand.
- ☐ Employs language completely understandable to pupils.
- ☐ Creates interest by challenging pupils; arouses a felt need.
- ☐ Links the motivation directly to the new lesson topic.
- ☐ Avoids consuming much time on motivation.

### E. Lesson Aim

- ☐ Derives an aim as an outgrowth of the motivation.
- ☐ Draws a clear statement of the aim from the pupils.
- ☐ Makes certain that the aim is understood by all pupils.
- ☐ Has the aim written on the board, where it remains.
- ☐ Refers to the aim frequently during the lesson.
- ☐ Adheres to the aim, without deviation.

### F. Presentation of New Materials (Bookkeeping)

- ☐ Uses the balance sheet as the point of contact for the new lesson.
- ☐ Employs simple numbers, all different from each other, to avoid confusion.
- ☐ Develops the new material logically and sequentially.
- ☐ Provides problem work graduated in difficulty.
- ☐ Uses business terminology well understood by pupils.
- ☐ Places, or has placed, on the board all entries discussed.
- ☐ Places, or has placed, on the board analyses of new transactions before the new entries are developed.

### G. Presentation of New Materials (Arithmetic)

- ☐ Relates the warm-up material to the work of the period.
- ☐ Uses business symbols; \$, @, ¢, etc.
- ☐ Presents problems that are timely.
- ☐ Emphasizes the use of problem-solving techniques.
- ☐ Insists that actual answers be preceded by estimated ones.
- ☐ Employs short-cut methods of calculating, when pertinent.
- ☐ Provides for explanation of all solutions.
- ☐ Has model solutions placed on the blackboard.
- ☐ Has most model solutions copied into pupils' notebooks.
- ☐ Sees that all board and written work is suitably labeled.

### H. Drill

- ☐ Bases drill material on the subject matter of the lesson.
- ☐ Supplies both oral and written drill.
- ☐ Provides drill problems that are well graded.
- ☐ Avoids calling upon a pupil to give an answer orally and then having classmates record it on their papers.
- ☐ Provides sufficient drill to clinch the learnings.
- ☐ Sees that the solutions to drills are placed on board.
- ☐ Checks the accuracy of pupils' answers so far as possible.
- ☐ Determines which pupils made errors, and why.
- ☐ Continues drill until pupils show evidence of mastery.
- ☐ Gives some problems on a higher level or in a different context than that used in the development.

### I. Summary

- ☐ Asks for medial summaries during the lesson.

- ☐ Calls upon pupils for a final summary.
- ☐ Makes certain that summaries relate to the lesson aim.
- ☐ Sees that many pupils participate in the summaries.
- ☐ Asks one pupil to give the complete, final summary.
- ☐ Encourages pupils to make conclusive generalizations; as, "Suppose this occurs frequently—what would you do?"
- ☐ Has the salient summary points written on the blackboard.
- ☐ Sees that pupils enter important items in their notebooks.

#### J. Homework

- ☐ Has the homework assignment placed on the board at the beginning of the period.
- ☐ Provides adequate time for recording the assignment.
- ☐ Gives an assignment that is specific, definite.
- ☐ Assigns material that is well graded to the abilities in the class group.
- ☐ Ascertains that the assignment grows out of the lesson.
- ☐ Motivates the carrying out of the homework assignment.
- ☐ Anticipates and discusses the possible difficulties that pupils will encounter in working out material assigned.
- ☐ Indicates a suggested method of solution, if necessary.
- ☐ Ascertains that pupils know exactly how to do homework.

#### K. Lesson Closing

- ☐ Sees that pupils work right up to the close of the period.
- ☐ Provides for readying the room for the next class.

## II. ALL-OVER DESIRABLE CHARACTERISTICS

### A. The Teacher

- ☐ Fosters pupil-teacher rapport and pleasant atmosphere.
- ☐ Encourages pupils; compliments them for good answers.
- ☐ Knows all pupils by name and frequently uses the names.
- ☐ Acts in a sympathetic, patient, considerate, and friendly manner.
- ☐ Maintains good control of the class.
- ☐ Makes his voice clearly heard in all parts of the room.
- ☐ Shows evidences of a good sense of humor; smiles often.
- ☐ Provides an atmosphere that is devoid of tensions.
- ☐ Uses good diction and a good choice of words.
- ☐ Acts in an enthusiastic, vital, dynamic manner.
- ☐ Carries through each phase of lesson in stimulating manner.

### B. Provision for Individual Differences

- ☐ Has each pupil keep a progress chart of some kind.
- ☐ Circulates around room to inspect work of the pupils.
- ☐ Groups the pupils, especially in arithmetic.
- ☐ Encourages the better pupils to help the weaker ones.
- ☐ Seats the stronger pupils in alternate rows of seats.
- ☐ Follows up poor responses of pupils by questions directed to those who had failed to understand, early in the period.
- ☐ Offers individual help graciously and constantly.
- ☐ Reteaches as pupils' difficulties are revealed.

### C. Pupil Participation

- ☐ Insists on full, rather than fragmentary, responses.
- ☐ Sees that pupils rise when speaking (if school policy).
- ☐ Encourages helpful pupil intercriticism.
- ☐ Provides for adequate written work for all pupils at seats, and opportunities for many pupils to do written board work.
- ☐ Sees that the pupils address their answers to the class.
- ☐ Has pupils do the necessary board writing work during the problem development.
- ☐ Spreads questions widely among the pupils.
- ☐ Encourages pupils to relate their experiences to the lesson.
- ☐ Directs pupils to "speak up" when they cannot be heard clearly.
- ☐ Calls on pupils for answers to questions by other pupils.
- ☐ Encourages pupils to ask questions about phases of the work they do not understand.
- ☐ Provides for varied participation in the lesson, other than simple questions and answers.

### D. Questioning

- ☐ Asks questions before naming the pupil to answer them.
- ☐ Pauses between asking the question and naming the pupil being called on to answer it.

- ☐ Calls on both volunteers and nonvolunteers to recite.
- ☐ Provides a proper assortment of drill and thought-provoking questions.
- ☐ States all questions clearly and unequivocally.
- ☐ Avoids poor-questioning techniques.

### E. Visual Aids

- ☐ Makes certain that board displays are completely visible.
- ☐ Uses varied, objective material—textbooks, newspapers, charts, films.
- ☐ Sees that blackboard material is well written—legible, neatly ruled, a model for pupils.
- ☐ Uses blackboard to show clear flow of development.
- ☐ Trains pupils to use blackboard properly.
- ☐ Uses business forms often and correctly.
- ☐ Sends pupils to the blackboard occasionally, to show their solutions to problems.

### F. Evidences of Planning

- ☐ Provides for a summary of lesson.
- ☐ Prepares and follows a complete lesson plan.
- ☐ Has warm-up and other preliminary materials on board at the start of the period.
- ☐ Ascertains that all necessary illustrative materials, business forms, etc., are ready at beginning of class.

### G. Results

- ☐ Accomplishes the aim of the lesson.
- ☐ Develops and maintains proper attitudes and skills.
- ☐ Seizes opportunities for character development.
- ☐ Enriches the vocabulary of pupils through study of new words.
- ☐ Measures the skills and knowledges being developed—frequently calls for a show of hands.
- ☐ Inspects the written work of pupils to note results.
- ☐ Uses quality of board work as one indication of results.

### H. Timing

- ☐ Reaches the core of the lesson a few minutes after the start of the period.
- ☐ Provides sufficient time for drill and application.
- ☐ Frequently verifies by actually clocking the minutes devoted to each portion of the lesson presentation.
- ☐ Develops a clear timing schedule, such as the following: Review, 3 minutes; motivation, 3; development of new learning, 10; drill on new learning, 13; summary, 3; application, 5; and assignment, 3. (Total: 40 minutes.)

### I. Review Lessons

- ☐ Includes all the elements required in any good developmental lesson.
- ☐ Focuses class attention on the one or two points to be emphasized in the review.
- ☐ Specifies in the lesson aim, as stated on the board, the most important points to be reviewed in the period.

## ■ General Observations—

The very length of the check list makes it appear formidable; but, even at a glance, one can note that many of the techniques listed are habitually used in most classrooms.

One must note, also, that good teaching cannot be measured quantitatively. A teacher may follow very few of the practices in the list and yet use these few so effectively that a lesson is an excellent one. On the other hand, a lesson might include almost all the techniques and yet have one or two weaknesses so severe that little learning is effected.

Testing is not included in the list, despite the fact that testing is one of the more effective teaching practices; the item was not included because its use requires a special lesson, and the practices included in the list are intended to be representative of more typical lessons.

# Distributive Education

SAMUEL W. CAPLAN

Temple University  
Philadelphia, Pennsylvania

**W**HAT HAPPENS TO STATE PROGRAMS already in operation when there is a drastic cut in supporting Federal funds? The answer is that they are seriously affected. A study made by the American Vocational Association of the effect of last year's reduction—and it must be remembered that this year's will be greater and have wider coverage—reveals that, in the states listed below, there were ominous changes because the loss of Federal funds was not replaced even temporarily with State funds: California, Connecticut, Florida, Louisiana, Michigan, Missouri, Nebraska, New Jersey, South Carolina, Texas, and Washington.

• *The program* has been very seriously affected in the following states also, because State vocational funds for distributive education as well as Federal funds were reduced: Georgia, Kentucky, Mississippi, New York, Ohio, Oklahoma, Tennessee, and West Virginia.

• *Specific Examples.* California discontinued the services of one regional supervisor, two special supervisors, two itinerant teachers, and two secretaries. In Connecticut, it was necessary to stop all reimbursements to high school co-operative programs; and, in the State of New York, the entire adult extension program had to be discontinued last year.

## ■ Adjustments Must Be Made—

These cases are not being presented with an alarmist purpose. We must be realistic and face facts. Distributive education will continue as a potent force but, because of conditions, adjustments will have to be made. Any adjustments that involve the impairment of State supervision or teacher-training services, or the transfer of these services into another field, will work to the detriment of the program. This has been proven in a few places where this condition already has come about.

It is of paramount importance that changes be made judiciously. Haphazard cutting, taking the path of least resistance, or discriminatory decisions are evidences of lack of judgment or forethought. The perspective of the total program should be taken into consideration before changes are made. Surely, the last place where deductions are made should be on the leadership level—in State supervision or in teacher education.

■ *Personality Development and Job Problems*—We are indebted to Miss Constance Herbst, Cheltenham High School, Elkins Park, Pennsylvania, for the following suggested references for the teaching of Personality Development and Job Problems:

- *Pamphlets* from Life Adjustment Series, Science Research Associates, Inc., 57 West Grand Avenue, Chicago 10:

Chapman, Paul N., *Your Personality and Your Job*

Christensen, Thomas E., *Getting Job Experience*

Dreese, Mitchell, *How to Get the Job*

Menninger, Wm. C., *Understanding Yourself*

Shacter, Helen, *Getting Along With Others*

## • *Books:*

Beery, Mary, *Manners Made Easy*, McGraw-Hill, 1949 (Filmstrips on this book available by purchase from McGraw-Hill)

Burnham, Jones, Redford, *Boys Will Be Men*, Lippincott, Revised

Carney, Marie L., *Etiquette in Business*, McGraw-Hill, 1948

Detjen and Detjen, *Your High School Days*, McGraw-Hill, 1947

Geisel, John B., *Personal Problems*, Houghton Mifflin, 1949

Landis and Landis, *Personal Adjustment, Marriage and Family Living*, Prentice-Hall, 1950

Pierce, Wellington G., *Youth Comes of Age*, McGraw-Hill, 1948

Shacter, Helen, *How Personalities Grow*, McKnight and McKnight, 1949

This grouping is up to date and an excellent one. We earnestly solicit any suggestions on lists that you may have on the teaching of the above—or any other subjects—in distributive education.



## On Stage

(Continued from page 71)

in this one." He scooted one down to the far end of the table.

The lecturer continued for a while in that vein, while the rest of the audience sat as entranced as I did. Telephones—Mr. American got two of three. Coffee (cups)—we know who got the most. The presentation was fascinating.

Start digging into pertinent facts and figures concerning business education in our own community. Out of the graduates, how many became retail workers? Office workers? What is the ratio of student enrollment today, compared to 10 or 20 or 30 years ago? Figure out the percentages and head for the dime-store; it's full of small dolls or figures that could represent students. Look at the budget, too. Of the school budget, how much goes to the business department? And how much more, percentage-wise, would be required to get those electric typewriters and the other equipment we need? Get some shiny coins to use to represent thousands of dollars, or wrap some boxes in shiny gold wrapping paper—big box for everybody else, tiny little box for business education.

The possibilities of this kind of three-dimensional presentation are limited only by our imagination; it is a wonderful teaching medium, not only for A.E.W. but for everyday classroom work, too.

## ■ In Conclusion—

Before we pitch in to prepare for American Education Week, let's drop a note to Agnes Samuelson, assistant editor of the *N. E. A. Journal*. She has a list of literature concerning American Education Week. There are some very fine and very inexpensive source materials available—even skits that can be readily adapted to give a business-education slant.

And, in case you are (like me) one who has no flair at all for lettering on posters, give thought to buying "ready made" letters of the alphabet. Here is a good address to use:

Artype, Inc., 549 West Randolph Street, Chicago 8, Illinois.

Their product—sheets of transparent letters. (We pull off the transparency, cut off the letter needed, and stick it on our display (the back is gummed). Letters come in sizes from 1/4 inch to 1 1/2 inches high, in assorted styles. Standard sheets, \$1 each. Catalogue, free.

Now, let's all take a good look at the calendar. Circle November 9-15. Make a firm resolution. Make a plan. Fix up the department. Dress up the bulletin boards. Angle for our spot in the auditorium. Show 'em what business education does—and can do!



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homework with a maximum of efficiency. My students have found the following techniques most helpful:

1. Read the plate notes in the book until they can read them with fluency.
2. Write the letter in the homework book, trying to carry from 4 to 8 words in memory at one time.
3. As they come across a troublesome or a difficult outline, *stop right then and there* and practice it until it can be written without hesitation or difficulty. The paper may not look artistic, but this kind of practice will help to develop real learning.
4. Now write the letter through again, stopping only when an awkward spot is reached. Follow the same process and practice individual words or phrases where needed.
5. Complete practice on the letter when they are able to write the entire letter without hesitation or difficulty.
6. Practice reading the letter from their notes until they can do so flawlessly.

The exact number of repetitions should be left to the discretion of the student; for, after concentrated experience over a period of time, he will soon determine how much practice he needs to achieve mastery. However, to make the transitional process as smooth as possible, it might be suggested that a minimum of three repetitions is desirable, but that the goal is always to be proficiency in taking the dictation on the following day.

• *The following* contrasts the usual and our successful way of directing homework assignments: *Usual*, "Write Letter 179 three times"; *our way*, "Practice Letter 179, which we took from dictation at 40 w a m today, until you feel sure you can take it at 60 w a m tomorrow." *Usual*, "Practice lines of each word in Lesson 22"; *our way*, "The words in Lesson 22 will occur in the letters in the lesson. Practice the words until you can write them fluently and without hesitation. We will check your practice by a brief quiz before we try the letters." *Usual*, "Read Letter 181 on page 83"; *our way*, "Be prepared to read Letter 181, on page 83, so fluently that any student in the class will be able to understand its meaning from your reading."

• *We have found* that the transition to a meaningful approach to homework is a slow and somewhat painful process at times. Pupils have had ample time to build up resistance to the doing of all homework, and they will rarely change their attitudes unless shown in positive fashion that homework does make the big difference. But the results are well worth the effort. It is a welcome pleasure, indeed, to have your students tell you that they actually enjoy doing homework!

## Professional Reading

DR. KENNETH J. HANSEN

Colorado State College of Education  
Greeley, Colorado

**THIS MONTH'S COLUMN** will be devoted to three general books on life insurance, a life insurance casebook, a book on life insurance law, and a book on life insurance mathematics.

### ■ General Life Insurance—

*Life Insurance*, by Joseph B. Maclean (\$6.00, McGraw-Hill Book Company, Inc., New York); *Life Insurance*, by John H. Magee (\$5.50, Richard D. Irwin, Inc., Chicago); and *Fundamentals of Life Insurance*, by Henry T. Owen (\$4.50, Prentice-Hall, Inc., New York), are three excellent books that cover the general field of life insurance.

• *The Maclean book*, in its seventh edition, includes a good treatment of group annuities and includes a discussion of the establishment of pension plans through life insurance companies. With the tremendous growth of pension plans in recent years, this is becoming an important part of life insurance underwriting. Maclean's presentation is practical; it covers the actual operation of the life insurance business and is up to date on governmental regulations and taxation. This book has a good chapter on the historical development of life insurance in the United States and has specimen policies in the index.



• *The Magee book*, in its second edition, was written originally as a textbook for students who want a general knowledge of the field of life insurance; however, it is also well adapted to use for company training courses. This book is not intended to be an advanced textbook. There is a teachers' manual, with excellent review questions that do not ask for a reiteration of the textbook material; they provide thought-provoking material that will lead the students to analyze, on the basis of basic life insurance principles, the various situations discussed.

• *The Owen book* is also top-notch. The glossary of terms, appendices, problem material, and specimen forms are particularly good. To accompany this book is *Life Insurance Case Analysis*, by the same author. This casebook provides a well-organized and carefully planned approach to life insurance program planning. It helps the reader to determine how much and what kind of life insurance is needed by himself or his clients. Program planning is a fast-growing field that is extremely well treated in this casebook.

### ■ Life Insurance Law—

*Outline of Life Insurance*, by Milton C. Jacobs (\$6.00, Aberdeen Press, Inc., New York), is in its second edition. The basic structure of this book is unique, in that the entire text is made up of a series of excerpts from court decisions. Every statement in the book has a citation to a court decision.

• *The first chapter* of this volume discusses the insurance business in general (defining, for example, what life insurance is, what an annuity is, and what policyholders are) through references to court decisions. Also discussed are the insurance contract, premiums, beneficiaries, representations, agents, disability benefits, double indemnity, cause of death, proof of death, contract and breach, personal assets, evidence, and actions. A reference book that is well indexed and clearly written, it should be of considerable use as a source of authoritative information to the teacher of a course in insurance on any level.

### ■ Life Insurance Mathematics—

*Life Insurance Mathematics*, by Robert E. Larson and Erwin A. Gaumnitz (\$3.75, John Wiley & Sons, Inc., New York 10), is a book designed for all persons interested more than just superficially in life insurance. It is intended primarily, however, for prospective actuaries. This book should serve as an excellent introduction to actuarial science for the college student who has above-average ability in mathematics and who thinks he might wish to become an actuary.

The authors maintain that college mathematics is not a necessary prerequisite to the study of this book. They do recommend, however, a course in the mathematics of finance or three courses in college mathematics if the reader has not had experience with mathematics beyond the secondary-school level.

# Teaching Aids

JANE F. WHITE

Georgia State College for Women  
Milledgeville, Georgia

**B**OOKKEEPING TEACHERS will find a new method for teaching in the twenty-five charts prepared by The Karwood Company, P.O. Box 197, Milwaukee 13, Wisconsin. My methods students were most enthusiastic when I displayed my copy. *Bookkeeping Procedure Diagrams*, a 64-page, paper-bound book, by Carl E. Wood, is worth your \$3.50 (30 per cent discount to teachers and schools). If you have an opaque projector, these diagrams are really a find!

## ■ Improving Typewriting Instruction—

Ideas for "Making Copy Holders," "How to Raise Typewriter Heights," "Providing Proper Light," and "Teaching Through Demonstration" are only a few of the topics discussed in Bulletin No. 1, issued by Ohio State University, Columbus, Ohio. Direct your request to Dr. J. Marshall Hanna, 223 Journalism Building, and don't forget to enclose a No. 10 self-addressed, stamped envelope with your letter.

## ■ This Stock and Bond Business—

General-business teachers, it's time to begin adding new materials to your files. You can get—without cost—four pamphlets that can be used in that unit on investing. Simply address a letter or post card to Mrs. Marion Nobbe, Dept. 1F, Merrill Lynch, Pierce, Fenner and Beane, 70 Pine Street, New York 5, N. Y., and ask for these materials: "How to Invest," "How to Read a Financial Report," "How to Buy and Sell Commodities," and "What Everybody Ought to Know About This Stock and Bond Business." All may be obtained in reasonable quantities. Teach your students how to go shopping for stocks!

## ■ Grooming on the Job—

I am really enthusiastic about the articles the editorial department of *Glamour* magazine is preparing for its readers. *Glamour's* guide to "Grooming on the Job" is now ready. This 25-by-40-inch chart may be ordered at cost (50 cents).

• Have you seen the August issue of *Glamour*? Two articles that will appeal to you who are interested in guidance are "Jobs Are Available," which gives qualifications required and which outlines the duties of each of a dozen jobs in "shortage fields," and "Careers on the Campus."

## ■ Letter-Writing Clinic—

Are you interested in materials that business firms are using every day—personnel forms, salesmen's advance cards, tested credit and collection letters? The Dartnell Corporation, Educational Division, Ravenswood and Leland Avenues, Chicago, Illinois, distributes these aids to teachers. If you will request an order form, you will be sent sample copies of six publications; and, if you do find something adaptable to your courses, you will be granted a 25 per cent discount on all materials purchased.

• Also, get your free 1952 catalog that illustrates the many Dartnell services such as Frailey's Letter Clinic and the Dartnell Vest Pocket Library. These vest-pocket-size booklets are actually short courses in salesmanship and secretarial training. They pack a real punch and get over in an effective way the fundamentals of modern business technique. A complete sample set (ten booklets) will be sent for \$2.00. One of the booklets, *The Successful Secretary*, is especially excellent.

■ Improving Instruction in Shorthand—A down-to-earth vividly illustrated bulletin on the "how" of teaching shorthand will be sent to any teacher who writes, enclosing a No. 10, self-addressed stamped envelope, to Dr. J. M. Hanna, Room 223, Journalism Building, Ohio State University, Columbus, Ohio. Ask for Bulletin #2.

■ Practical Suggestions for Bookkeeping—While you're writing to Dr. Hanna, ask for Bulletin #4, too. You'll find nine pages of ideas for improving your bookkeeping instruction. For good measure, a list of films and filmstrips with the addresses of their producers is included. Don't forget your No. 10 self-addressed stamped envelope—one for each bulletin. Thanks to Ohio State University for preparing two such useful bulletins!



## Administrator's Problems

(Continued from page 77)

people. One administrator put it this way: "It is difficult to get business teachers to realize that the problems of business are also the problems of business teachers. I am disturbed because teachers do not seem concerned with present economic conditions." Similar to these criticisms was the complaint that teachers are not willing to determine what employers are going to require and thus be able to provide students with the kind of training that is demanded.

• One administrator is disturbed by the fact that many teachers come into his system poorly prepared in content courses. In their pre-service work, too much emphasis had been placed on methods. Although this is primarily a problem for the teacher-education institutions, students can usually take additional content courses as electives to strengthen their business majors. Another administrator bemoaned the fact that teachers in his system do not avail themselves of opportunities for in-service training. Still another complained that his teachers do not feel the need for constant training either in the classroom or in business.

Being very specific in his criticisms, one administrator criticized his teachers for using college teaching methods on 15- and 16-year-old students; another is disturbed that some of his teachers do not realize that business education is not just for the superior students; and a third is dissatisfied because his teachers refuse to sponsor extracurricular activities.

• Speaking generally, one administrator said that his main problems are with teachers too near the retirement age to be interested in their teaching—"I just couldn't afford to spend money going to summer school." Another perhaps summed up the thoughts of many administrators when he said that most of his problems are traceable to those teachers who do not take an interest in or participate in professional organization activities or read professional literature.

These, then, are the crucial problems concerning teacher personnel that business education administrators are facing. Some of them the administrators will have to work out for themselves or with the help of groups other than teachers. Others of these problems are partially the responsibility of someone else, but the teacher is at least equally responsible. With the rest, however, the situation can be improved only through the ability and willingness of the teacher to become a more effective member of his profession.

## Fifteen-Minute D. E. Script

(Continued from page 68)

buyer, manager, and so on. To me, there's no question at all as to the chances for a job. I say, definitely, "yes."

CO-ORDINATOR: Will a graduate be able to step right into a job and advance without any further training?

MARY: I don't think there's any doubt about being able to "step right into a job," and lots of our graduates have advanced without further training. But, of course, those that have taken additional training advance further . . . and faster!

LEE: You know how a dollar bill is; torn in half, it is useless—you must have both halves. Well, D.E. is like that, in a way. The two halves are training and experience. You may be able to obtain a job immediately, thanks to the training, but it isn't necessarily at top salary. Then, as you gain experience—the other half—and prove to the store that you are competent, the advancement comes, including advancement in both pay and position.

CO-ORDINATOR: Suppose a student gets really enthusiastic about the D.E. field. Can he go on for college training after taking his high school D.E. program?

BOB: Oh, sure. Many colleges have D.E. programs.

LEE: A retailing diploma will admit you to most retailing colleges. Our guidance counselor at the high school has a long list of colleges and junior colleges that give retail training.

CO-ORDINATOR: A while back, Frank, you said that the D.E. course "helps one improve his personality." What do you mean?

FRANK: Well, when you sell, you have to get along with customers. When you learn *how* to sell, you learn how to get along with them—but, in the process of learning, you have to study yourself pretty closely, to make sure that you have the kind of personality that other folks will like. You have to work on yourself before you can work with others.

BOB: I remember that last term we had to sell merchandise before the class. Most of us were nervous, mighty nervous, at first. By the time we repeated the practice a few times, though, we gained confidence in our ability to talk, to answer questions, to *sell*. Well, that affects one's personality. Gaining confidence is just one part of improving your personality, but it's an example of how you do it.

FRANK: Yes, that's what I mean. I remember that I had to overcome my fear of speaking up in a group. Last month, we had four businessmen come to the class to talk to us, and I discovered—it was quite a surprise, believe me—that I could stand on my feet, ask questions, and help run a discussion. I couldn't do that before.

MARY: And grooming—we learn how important it is, not only as retail persons but as individuals, to look right and dress right. That has an effect on personality, too.

ANNOUNCER: I am afraid that our time is up, and that I must interrupt this most interesting discussion. . . .

## The Use of Projectors

(Continued from page 82)

### C. How to make minor repairs—

1. How to check and change projection lamp.
2. How to clean lenses.

### D. How to mount opaque materials—

1. How to mount various sizes and kinds of materials for use with the available projector.
2. How to mount materials for continuous feeding.

### ■ Basic Skills Required—

No high degree of skill is desired, although many students, particularly the boys, will develop an amazing ability to operate the machines. Besides the skills inherent in the knowledges already listed, the student should acquire three skills common to all projectors:

1. The ability to set up a projector quickly.
2. The ability to dismount and prepare the machine for storage quickly and efficiently.
3. The ability to make minor repairs and adjustments during a projection, so as to have a minimum of interference.

These are the basic skills needed; the details are not delineated here because details vary from machine to machine. Usually the skills we have not mentioned involve no time limits as to their operation; the operator begins using them at once on an acquaintanceship basis.

The operation of a machine usually calls for the operator to take it to the desired projection room and set it up within a short time; when the projection is completed, the same rush is necessary to dismount and return the equipment to storage. Any adjustments are, of necessity, speed jobs.

### ■ Suggested Training Jobs—

The time necessary to learn the needed operation of the machines is not long; ten hours should be ample for the instructional part. The time necessary for the skill to "set" depends on the ability of each student and will take five to ten hours more.

- **Job 1.** Learn and discuss the information related to the usage principles outlined in the foregoing.

- **Job 2.** Individual or group instruction and demonstration of the setting up, operating, and dismounting of each machine. Followed by demonstrated response by each student, supervised by the instructor. The student should learn how to set up, operate, and dismount each machine efficiently.

- **Job 3.** Practice in machine maintenance, including the changing of exciter and projection lamps, the cleaning of lenses and channels, and the splicing of cables and films. Each student should be required to practice these maintenance activities and demonstrate his ability to perform them.

- **Job 4.** Practice in preparing materials for projection, including making and repairing slides and opaque materials. The production of slides or materials and their repair should be the skill check-off test. Students should learn how to mount and to glass-protect slides, to prepare cellophane and etched-glass slides, and to mount opaque materials for either individual or continuous projection.

One for no; two for . . .

## It Had Better Be "Yes"

DEE TUCKER



■ When Erna stepped into the office of Attorney Michael Harrigan, the telephone was ringing. She stood<sup>1</sup> motionless for a second, listening, pail, scrub brush, and soap in her hands. Thin strands of faded yellow hair sprayed around<sup>2</sup> her face like petals of a dandelion. Her eyes were red-rimmed, her nose and chin thin and pointed, her mouth a pale<sup>3</sup> straight line.

The ringing stopped abruptly as she shuffled into the room. She took a deep breath. She loved the heavy,<sup>4</sup> impressive furniture; she loved the deep pile of the carpets; but, especially, she loved the secretary's small desk.<sup>5</sup>

● *Setting down her pail*, Erna went to the little desk, pulled out the chair, and sat down. At once she became Miss Jean Merrill,<sup>6</sup> beautiful secretary to the city's most prominent attorney. Sitting at Jean's desk, she sniffed the slight<sup>7</sup> fragrance of expensive perfume. Again she breathed deeply and sighed as she glanced wistfully at the handsome young man<sup>8</sup> looking out at her from the gold frame across the blotter pad.

"Hello, darling," she whispered softly. The brown eyes of<sup>9</sup> the photograph seemed to twinkle at her merrily.

"Sorry I was a little late tonight. Did you miss me?<sup>10</sup> Somebody spilled a bottle of ink on Dr. Rathbone's floor. I had to spend a lot of time looking for the cleaning<sup>11</sup> powder."

So deeply engrossed was Erna in playing her role as Jean Merrill that, when the telephone rang again, she reached<sup>12</sup> out instinctively and lifted the receiver.

"Attorney Harrigan's office," she said in her best "secretarial"<sup>13</sup> voice. Then her eyes opened wide, and a frightened cry escaped her tightened throat.

● *What had she done?*

The voice of a<sup>14</sup> man spoke to her suddenly: "Oh, Jean, I'm glad I found you there."

Erna paled and started unsteadily to replace<sup>15</sup> the receiver.

"Don't hang up, darling!" the voice pleaded.

Erna quickly put the phone back to her ear.

"I had to call<sup>16</sup> again to see if you had changed your mind."

Erna tried to speak, but the words came out in little croaks. Besides, she didn't<sup>17</sup> know what to say.

"I know the sensible thing would be to wait. But, darling, if you feel the way I do right now,<sup>18</sup> you won't put off our wedding any longer."

● *Erna was trembling.* She mustn't hear any more—

"No," she cried desperately<sup>19</sup> into the phone.

"Don't say 'no,' Jean; don't say anything yet, just listen to me." A pause; then, "Are you listening?"<sup>20</sup>

Erna was weak; she was leaning brokenly against the desk while her finger twisted the cord into knots.

"Yes,"<sup>21</sup> she said.

"I'm driving to town for a few things, and I'll pass your office. I'm not asking you to see me and go through<sup>22</sup> that long discussion again."

"No?" The words were coming out of Erna's mouth quite mechanically now, but her eyes<sup>23</sup> were rolling, her brow was glistening, and the strands of her hair were damp.

● *"Do this much for me, Jean.* I'll park in front at<sup>24</sup> nine o'clock sharp. If your answer is still 'no,' just raise the window shade and lower it once. But, if you've changed your mind<sup>25</sup> and your

answer is 'yes,' raise and lower the shade twice."

"Oh," said Erna listlessly.

"Goodby, sweetheart."

"Goodby," said Erna.<sup>26</sup>

As she put down the receiver with her trembling hand, the voice cried out again, "Jean, remember it's twice for 'yes'<sup>27</sup> and (there was sudden finality in the next few words) it had better be 'yes!'"

Erna dropped the receiver, then<sup>28</sup> picked it up and put it on the cradle. Somewhere in the hall there was a faint clink of the elevator. Erna<sup>29</sup> came to life. She went over to her scrub pail, no longer Jean Merrill, but oh, so completely Erna.

■ *There was little<sup>30</sup> time to think*, for suddenly there were footsteps outside, and a key was inserted in the lock. Erna kneeled and<sup>31</sup> began scrubbing vigorously. Her heart was pounding. She caught the familiar scent of perfume and recognized Miss<sup>32</sup> Merrill's step behind her.

"Oh, hello, Erna! You're late tonight, aren't you? Have you been here long?"

Erna glanced swiftly<sup>33</sup> at Miss Merrill. The secretary was wiping her eyes with a handkerchief.

"Just a little while, m'am."

"Erna, did<sup>34</sup> the phone ring?"

Erna swallowed hard. Now she'd have to tell her. "Yes, m'am."

"Oh, dear," Miss Merrill sighed. "I guess it's too late." She<sup>35</sup> walked slowly toward her desk and, after a moment, sat down in the chair.

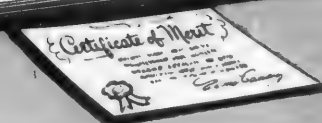
"I guess it doesn't matter."

Erna watched Miss<sup>36</sup> Merrill from the corner of her eyes as she fussed with some papers on the desk. Time was flying by. The hands on the<sup>37</sup> clock ticking

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1555

Shorthand *W. E.*



quietly on the wall were pointing to nine o'clock. He would be waiting now. Soon it would be too late.<sup>38</sup>

• *Suddenly Miss Merrill rose.* "I wonder if there is a moon," she said. She crossed the room to the window and raised the<sup>39</sup> shade. Erna froze. She saw Jean gaze at the sky, then back into the street. She heard her sob softly as she drew the shade.<sup>40</sup>

"It really doesn't matter any more," Jean said and returned to her desk.

Erna rocked back onto her heels. Jean<sup>41</sup> Merrill had just pulled the shade once. That meant "no." And that nice young man in the photograph had said it had better be<sup>42</sup> "yes."

Erna rose to her feet. She plodded to

the window and, with a quick jerk, pulled the cord. Without warning, the shade<sup>43</sup> flew up and the cord sounded rat-a-tat-tat on the glass.

"Oh, you frightened me," Miss Merrill cried. "For goodness' sake, Erna,<sup>44</sup> don't do that again!"

Erna breathed a quiet, "Sorry."

■ *Down below on the dark street,* headlights on an automobile<sup>45</sup> were switched out; and, just before she pulled the shade, Erna saw a figure jump out of the car and dash across the<sup>46</sup> street.

Picking up her pail and scrub brush, Erna shuffled out of Attorney Harrigan's office, closing the door behind<sup>47</sup> her; and a great sigh whistled through her thin lips. (949)

"Good heavens!" Mr.<sup>28</sup> Harvey exclaimed half-audibly, with a glance at his watch, "where's Peck?"

"He's still out of his office," Polly replied<sup>29</sup> suppressing her own frantic thoughts of Ray.

"My program! Somebody's got to do my program!"

Polly winced as Mr.<sup>30</sup> Harvey tried to talk louder in his excitement.

"I know!" he wheezed. "You do it! You've got to do it!"

Polly started.<sup>31</sup> "Me! But I've never been on the radio."

Harvey shoved the script into her hands.

"But . . . but . . ." Polly began. She wanted<sup>32</sup> to explain about Ray.

"No buts!" Harvey ordered, pushing her toward the door. "Go on. Hurry!"

• *Polly closed the door<sup>33</sup> to the private office,* grabbed up the phone at her desk, and dialed Daley's. The operator came on and asked what<sup>34</sup> number Polly wanted. Ages later, the operator said, "I'm sorry. That telephone has been disconnected."<sup>35</sup>

Mr. Harvey snapped open his door and gestured at her wildly. Half-stunned, Polly dashed to the elevator.<sup>36</sup> What could she do? It was useless to try to get to the restaurant in a cab. It would be too late. Besides—she<sup>37</sup> shuddered at the thought of losing her job if she failed to do Mr. Harvey's broadcast. She knew Daley would get Ray's<sup>38</sup> signature in the right places before you could bat an eye.

Next thing she realized, the elevator had stopped<sup>39</sup> at the tenth floor. It was then that a desperate scheme struck her. She couldn't help Ray, but she could certainly save other<sup>40</sup> ambitious young men and women from a similar costly mistake.

■ *It seemed only seconds* until the station<sup>41</sup> announcer was saying, "And now we present 'Today in Real Estate,' five minutes of news from the property<sup>42</sup> world. Mr. Gordon Harvey, who is usually with us at this time, is unavoidably absent today.<sup>43</sup> Miss Pauline Chase, Mr. Harvey's lovely and capable assistant, will talk to you instead."

The announcer hastened<sup>44</sup> back to his news script, and Polly began reading, trying to speak with her boss's geniality.

"Folks down<sup>45</sup> in the Hatstown Section will soon be welcoming a new neighbor—Mr. Harry Bell—who hails from Chicago and<sup>46</sup> who, incidentally, is the new vice-president of Industrial Enterprises. Mr. Bell has purchased<sup>47</sup> the Tracy property at 117 Hill Road. Bill Tracy, as most of his friends already know, has moved to<sup>48</sup> Buffalo."

Polly glanced at the clock. Was it time? she wondered. No, not yet, she decided.

• *She read two more short items.<sup>49</sup>*

## Check — and Double Check

LE ROY MASON

■ *Being Girl Friday* to Gordon Harvey, Westville's leading real estate dealer, was no picnic. No one knew it<sup>1</sup> better than Pauline Chase, Mr. Harvey's secretary. Besides running a highly successful business single-handed,<sup>2</sup> Harvey was active in civic affairs and also did a five-minute broadcast at the local radio<sup>3</sup> station every morning immediately preceding the eleven o'clock news.

On this particular<sup>4</sup> day, it was the five-minute broadcast that troubled Polly most. Her boss had almost completely lost his voice after<sup>5</sup> last night's political debate; the whereabouts of Mr. Peck, who usually substituted for him<sup>6</sup> on the radio program, was uncertain—and it was already past ten-thirty. The station announcer would<sup>7</sup> be busy getting his news ready. Who would—who could—take over for Mr. Harvey?

• *The telephone was ringing<sup>8</sup>* when Polly returned from Mr. Peck's office across the hall. On the way to her desk, she noted that the door to<sup>9</sup> her boss's private office was closed. Someone must have dropped in while she had been gone.

"Hello," she answered the phone. "Mr.<sup>10</sup> Harvey's office."

"Polly!" The excited voice belonged unmistakably to Raymond Stone, her fiancé. "Polly,<sup>11</sup> I've got wonderful news! Daley's restaurant is for sale—just heard about it via the grapevine. Five thousand,<sup>12</sup> cash. Wonderful spot, residential district, good profits for twelve years. It'll mean tossing in all my savings, of<sup>13</sup> course—maybe even selling the car—but this is definitely the break I've been waiting for. Got to beat it over<sup>14</sup> to see Daley and grab this up! Goodbye, now."

Polly knew how much Ray had

talked about a business of his own,<sup>15</sup> how he had planned and hoped and saved from the time he was a newsboy. She was happy for him—for *them both*.

She glanced at<sup>16</sup> the clock. It was ten forty-five. Should she interrupt Mr. Harvey and remind him of the time? It took but a<sup>17</sup> minute or two to get up to the studios (they were on the tenth floor of the same building).

• *Suddenly, a portly<sup>18</sup> man* emerged from her boss's private office, slamming the door behind him.

"Mr. Daley!" Polly exclaimed. She<sup>19</sup> remembered him from having lunched so often in his place while at school. "Raymond Stone . . . you remember Ray?"

"Stone? Raymond<sup>20</sup> Stone?" Mr. Daley barked. "I remember him—certainly. Used to eat at my place. What about him?"

"He's on his way<sup>21</sup> over right now to see you about buying your restaurant."

A gleam flickered across Mr. Daley's eyes. His mood<sup>22</sup> became markedly optimistic. "Well, I'll rush along, then," he said. "Hope Ray doesn't leave before I get there."

Polly<sup>23</sup> dashed in to see Mr. Harvey. She found him looking outraged.

"Rotten deal," he fumed in his strained, husky whisper.<sup>24</sup> "Daley wanted me to sell his eating place. Had pull with the zoning board; got it exempted. Soon as he transfers<sup>25</sup> ownership, exemption expires. Worthless restaurant property. New owner would be zoned out of business—" Mr.<sup>26</sup> Harvey snapped his fingers—"just like that!"

• *"What!"* Polly felt as if she had been bludgeoned. But, Ray, Ray . . . he had gone to buy<sup>27</sup> . . . to snap up this worthless restaurant property . . . this rotten deal! His life savings, his . . . their future!

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Her lips spoke the words clearly, but her mind was forming a message not in the script. Then Polly departed from<sup>60</sup> the written words, but she maintained her former casual tone:

"Many of you in the West End Section will be sorry<sup>51</sup> to hear that Mr. J. H. Daley is selling his very successful restaurant near the Benson Business<sup>52</sup> College. However, a few West End residents, although they have a high regard for the proprietor of this<sup>53</sup> well-known eating place, will shed few tears over its discontinuance. The business was exempted from the present<sup>54</sup> zoning regulations because it was already established at the time those regulations were approved, but<sup>55</sup> it is exempted only so long as Mr. Daley himself is owner and proprietor. At the termination<sup>56</sup> of Mr. Daley's ownership, the regulations prohibiting businesses on West End Avenue<sup>57</sup> will take immediate effect. Small-business men, especially those young and inexperienced, are urged *always*<sup>58</sup> to investigate thoroughly applicable zoning regulations before investing. Zoning is a very<sup>59</sup> complex and an extremely important matter and should *never* be overlooked. 'Check—and double check' should be<sup>60</sup> your slogan in such matters."

With a glance at the clock, she returned to her script and concluded the program.

■ *Dejected*<sup>61</sup> and exhausted, Polly went back to the real estate office. But the thought that she had perhaps prevented<sup>62</sup> some of her listeners from making the mistake that Ray had made comforted her, small comfort thought it was.

Polly<sup>63</sup> thought of Ray's years of effort, hope, planning—his overwhelming loss. And hers, too, for it might be years now before they<sup>64</sup> could be married. If only he would let her contribute her own savings, he might make some other venture with Mr.<sup>65</sup> Harvey's advice and help. But she knew Ray wouldn't agree.

She looked up to find Mr. Harvey standing in his<sup>66</sup> doorway, whispering hoarsely and gesturing at her. He undoubtedly had tuned in on his office radio.<sup>67</sup> He looked plenty upset. She went towards him, fearing the worst.

"Stone just called," Mr. Harvey croaked.

A friendly but mysterious<sup>68</sup> power seemed to pluck Polly from the unfathomable depths of despair and whirl her up to the pinnacles<sup>69</sup> of hope, leaving her teetering there. Was it good news or bad? Polly studied Mr. Harvey's face for a clue,<sup>70</sup> but there was none—it only mirrored his efforts to speak.

"Ray heard the broadcast," Mr. Harvey whispered in telegraphic<sup>71</sup> style. "Driving to Daley's. Phoned from West End Drugstore. Called everything off.

Quick thinking, young lady. Good work!"<sup>72</sup>

• *Polly didn't say anything.* She couldn't. Her eyes were filling with happy tears. She wanted to scream, to shout<sup>73</sup>—anything to relieve herself.

Scarcely realizing what she was doing, Polly popped up on her tiptoes for an<sup>74</sup> instant and kissed Mr. Harvey on his cheek. (1488)

## OGA Membership Test

### WHAT TO DO

■ *If you are feeling tired and blue and you don't know what to do, do nothing. If your appetite's not right, and your waistband's<sup>1</sup> getting tight, stop stuffing.*

If your plans are all awry, and you feel you want to cry, go fishing. If you can't see<sup>2</sup> far ahead, and you wish that you were dead, stop wishing.

If you know you talk too much, and your neighbor's feeling gruff, stop<sup>3</sup>

talking. If your nerves are all askew, there is one good thing to do—go walking.

If you are running into debt and<sup>4</sup> can't pay for what you get, stop buying. And say—if you'd like to reach the top but are just about to stop, *keep trying!* (100)—Grenville Kleiser

## Junior OGA Test

Drill on the lad-rad-rat-lam-lan-ram-ran combinations

1. The *lad* ran into the *lane* to see the *lamb*.

2. The *rate* for installing the new *radiators* is rather high.

3. The *rambling* roses blanketed the *lattice* on the porch.

4. John's table *lamp* rated top honors.

5. Some *radical* changes are needed in the operation of that *ramp*.

6. The guests were *late* for the *radio* program.

7. The *ladder* fell among the *lady's* flowers.

## Who Let the Feline Out of the Burlap?

### HELEN WATERMAN

■ *Some folks just can't keep secrets.* Let Jones be due to be sacked, let Sally whisper she plans to get married, let the office<sup>1</sup> boy slip in late and hope no one noticed—old Blabbermouth is first to tell.

And some folks give *themselves* away without<sup>2</sup> opening their mouths.

• *Genevieve's boss didn't suspect* she "munched" on the job (sandwich at ten-thirty—candy at<sup>3</sup> three) until, one rainy night, he was rummaging around for his rubbers and found on the closet shelf a nibbled<sup>4</sup> chocolate bar, a box with a few cracker crumbs left in it, and a definitely passé apple in the corner.<sup>5</sup>

• *Bob loved two-bit mystery thrillers.* He reported for work on time; but, somehow, no work emerged from his<sup>6</sup> cubicle until after lunch—except when someone else went there to run the mimeograph.

Bob thought it clever to<sup>7</sup> have moved his desk behind the door. Suppose he was always just closing his desk drawer when somebody entered? He<sup>8</sup> answered to nobody but Mr. Baines.

Then, one morning, Bob's visitor was Mr. Baines.

• *Mr. Baines looked at the<sup>9</sup> unopened mail*, at the still covered mimeograph, at Bob's flushed face. Bob

licked his lips and glanced to make sure the drawer<sup>10</sup> was closed.

"Have you a pencil?" Mr. Baines asked. And Bob had to reach into the drawer, revealing the opened<sup>11</sup> book.

Nothing was said, but at quitting time Bob found his employment had ended.

• *Why should young people assume* that a<sup>12</sup> man shrewd enough to meet business competition is blind to what goes on in his office? Suppose you had to decide<sup>13</sup> which worker to let go, or which deserved a better job. What would you think of three candy wrappers in the<sup>14</sup> wastebasket, a torn (but not canceled) stamp on the floor, a "call-back" telephone message still on the memo pad? Without<sup>15</sup> seeing her, can't you size up the girl who leaves a lipstick cap on her desk, a tooth broken from a comb on the floor<sup>16</sup> by her chair, and a sheet of pink notepaper peeking out from under her desk blotter?

Did you ever pass by a<sup>17</sup> typist who quickly drew the paper down over whatever was being typed, or a fellow who shoved something into<sup>18</sup> his basket too quickly? Your boss may have tried those tricks once himself. Not too often—or he wouldn't be your boss.<sup>19</sup>

• *And just when* you think you're hiding the evidence is when you are most apt to give yourself away. It's safest to<sup>20</sup> have no secrets to hide. (404)

## ■ College Appointments—

• **Ethel Farrell**, who recently retired from Pennsylvania's Indiana STC, has joined the staff of Geneva (Pa.) College during the leave of absence of **William Rineer**, who is completing his doctorate at Pennsylvania State College.

• **Clifton C. Thorn** has joined the staff of Dr. Milton C. Olson at the New York State College for Teachers (Albany). He replaces **Mr. Harrison Terwilliger**, who has resigned after 22 years at the school—and 35 in the profession—to inaugurate a business program at Shorter College in Rome, Georgia. **Mr. Thorn** is himself an Albany alumnus, having earned his bachelor's and master's degree at the school; he has also taught for three years at the Red Hook (New York) High School.

• **Eleanor Schumann**, Greenville (Pa.) High School, has replaced **Robert Swanson** at Thiel College while **Mr. Swanson** continues his graduate studies at Columbia University Teachers College.

• **Opal DeLancey** formerly at the University of Idaho and recently of City College of New York, has accepted a position on the staff of Dr. M. Herbert Freeman at the Paterson (N. J.) State College.

• **Ralph D. Wilson**, slated for a staff position at Northern Illinois STC, went instead to the University of Illinois.

• **Dr. J. S. Schiff** (Ph.D., NYU) is the new chairman of the Department of Marketing at Pace College, in charge of

School of Business courses in advertising, selling, public relations, insurance, and real estate. **Doctor Schiff** has been supervisor of the Sales Training Unit of CCNY.

## ■ New Doctorates—

• **Robert P. Bell**, Doctor of Education, August, at Indiana University. Thesis: *The Relationship Between the Problems Encountered by Selected Beginning Business Teachers and the Learning Experiences Provided in Their Professional Education Courses*. Major advisor: Dr. Elvin S. Eyster. Dr. Bell is a member of the staff at the Ball State Teachers College, in Muncie, Indiana.

• **Marian J. Collins**, Doctor of Education, June, Columbia University Teachers College. Thesis: *A Handbook for Office-Practice Teachers*. Major advisor: Dr. Hamden L. Forkner. Miss Collins is an assistant professor at Adelphi College.

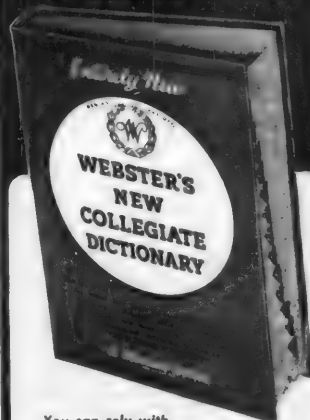
• **Ramon P. Heimerl**, Doctor of Philosophy, August, at the University of Minnesota. Thesis: *The Status of Business Education in the State of Minnesota*. Major advisor: Dr. Ray G. Price. Dr. Heimerl achieved his B.S. at St. Cloud and his M.A. at the University of Minnesota.

• **Erwin M. Keithley**, Doctor of Education, June, at the University of California, Los Angeles. Thesis: *A Study of Business Education Graduates of UCLA with Implications for Modifying Curricula in Business-Teacher Education*. Major advisor: Dr. Samuel J. Wanous.



THESE WESTERN BEA officers will head up the regional convention at the Newhouse Hotel, in Salt Lake City, on October 9-11: President Evan Croft, Secretary Bessie Kaufman, Past-President Marsdon A. Sherman, Treasurer Inez Loveless, Past-President Theodore Yerian, and Vice-President Gene Kosy. First speaker announced for WBEA convention is grammarian Robert Ray Aurner.

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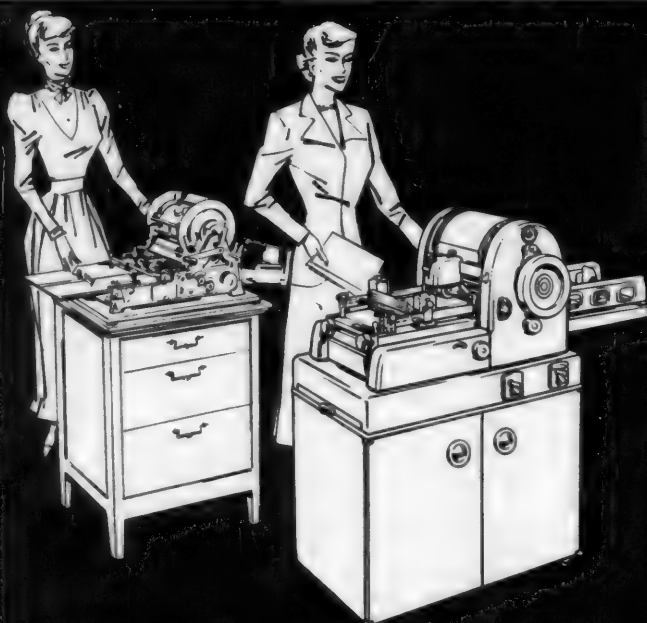
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Erwin M. Keithley, now Ed.D. (UCLA)

Doctor Keithley, 1944-1946 president of UBEA, has for six years been a UCLA faculty member.

### ■ Personal Accomplishments—

Getting the school year started at the Dayton-Miami-Jacobs College (Dayton, Ohio) is a familiar routine to W. E. Harbottle, president of the school: In September, he did it for the fifty-first time. He came to Dayton in 1902, at the invitation of shorthand reporter and teacher Harry L. Jacobs (now head of Bryant College in Providence). He's learned a lot about running a school. Says Mr. Harbottle, "In the depression, we learned to operate a school without money; during World War II, we learned to operate a school without students". . . .

Frederick G. Nichols, dean of American business educators, married Miss Mabel Evarts, in July. For many years a close friend of the Nichols family, Miss Evarts had been Mr. Nichols's secretary at the time he was a member of the Federal Board for Vocational Education.

■ Professional Announcements — Virginia business teachers will meet in Richmond on October 23-24, with Dr. S. J. Turille presiding. Officers for the next two years will be elected. Dr. D. D. Lessenberry will give keynote talk. . . . NBTA's hospitality committee promises a Host Room for this year's Christmastime convention in Chicago's Congress Hotel. The committee, headed by Ada Immel, promises also radio and TV tickets, a packet of teaching aids, Chicago tours. . . .

Pi Omega Pi, national business education fraternity for teacher trainees, has set up a chapter-awards program to stimulate chapter activities. Each year a plaque will be given the chapter that earns the most points, with points attained by promptness of reports, quality of publications, and worth of special chapter projects. National Vice-



President Paul F. Muse (Indiana State Teachers College, Terre Haute) is administrator of the new program. Kick-off winner for 1951-1952 is the Beta Kappa Chapter of the East Carolina Teachers College (Greenville), of which Dr. Audrey V. Dempsey is chapter sponsor and Shirley Pilkinton chapter president. . . .

The business-education wing of the Florida Education Association has voted to change its name to Florida Business Education Association and to have a fall meeting in addition to its usual spring meeting. . . . Next convention of the Texas State BEA will be in El Paso on November 27-29. Corine Lamm (Greenville) is president. . . .

Delta Pi Epsilon has appointed an executive secretary to supervise the fraternity's increasing number of projects. He is Dr. Charles B. Hicks, assistant professor at Ohio State University. He was winner of the DPE award for significant research in 1949.

■ **McGill Heads Mountain-Plains** — Meeting at the University of Denver on June 26-28, some four hundred business teachers of the states bordering the eastern slopes of the Rocky Mountains—

- *Enjoyed the first big convention* held in that area for business educators — complete with banquet, sectional meetings (typing, shorthand, book-keeping, DE, office practice, and general business), and general sessions.

- *Organized themselves* into a formal association known as the "Mountain-Plains Business Education Region of the UBEA." (The area has long been known as District V of the UBEA; most of the state organizations in the same area are already affiliates of UBEA.)

- *Elected a roster of officers* from among the two-dozen area leaders who had done the spadework for the Association. New officers (see picture, Sept., p. 3) are: E. C. McGill (Emporia, Kansas, State Teachers College), president; Earl G. Nicks (University of Denver), vice-president; Hulda Vaaler



Robert P. Bell, now Ed.D. (Indiana)

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(University of South Dakota), secretary; and Vernon V. Payne (New Mexico Highlands University), treasurer. Earl Nicks was general chairman of the convention.

• **Scheduled a 1953 convention.** It will be held at the YMCA Camp at Estes Park on June 18-20, 1953, with Kenneth J. Hansen (Colorado State College of Education, Greeley) serving as general chairman.

■ **Meet the Presidents—Of the Kentucky BEA:** Vernon Anderson, of Murray State College. Mr. Anderson is simultaneously state membership chairman for the UBEA, SBEA, and KBEA. . . . Of the Massachusetts Commercial

**Directors' Club:** LeRoy Brendel, Beverly High School. The Club is in its 25th year . . . Of the **Alabama Association of Business Colleges:** W. H. Foster, Alverson-Draughon College, Birmingham. . . . Of the **California BEA:** Dr. McKee Fisk (Fresno State). The state organization now has more than a thousand members, thanks to successful membership drive led by Dr. Milburn Wright. Doubtless the largest state organization . . .

Of the **Ohio BTA:** Dr. Inez Ray Wells. Next convention of OBTA will be at the Netherlands-Plaza in Cincinnati, April 24-25. . . . Of the **National Business Education League:** Mrs. R. Louise Grooms, president of the Detroit Institute of Commerce. . . . Of the **Catholic Business Education Association,** Brother Philip Harris, O.S.F., who is also co-chairman of CBEA's Eastern Unit. . . . Of the **California Council of Private Business Schools:** Claude Yates (Zweegman School of Medical Secretaries), San Francisco. . . .

Of the **Gregg Shorthand Teachers Association** (of New York City and Vicinity): Margaret Killelea, of John Adams High School, South Ozone Park. . . . Of the **Business Division of the West Virginia Association of Higher Education:** Reed Davis, president of the West Virginia Institute of Technology. . . . Of the **Indiana Business Educators' Club:** Bruce Gerdes, Huntington High School.

Of the **Commercial Education Association of New York City and Vicinity:** Dr. James R. Meehan (Hunter College). Presidents of the five affiliated CEA organizations are: Isidore Greenberg, Accounting and Business Law; Eugene Corenthal, Distributive Education; Mar-

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DR. FABORN ETIER has left Midwestern University (Wichita Falls) to head up a doctoral training program and secretarial science department at the University of Texas. Doctor Etier (Ed.D., Columbia) has taught 7 years in high schools, 9 in colleges.

garet M. Killelea, Gregg Shorthand; Dorothy F. Haydon, Pitman Shorthand; and Charles H. Forrest, Private Schools . . . of the *Arkansas BEA*: J. Alvin Dickinson (University of Arkansas). . .

#### ■ Collector's Item for Typing Teachers

For those who like typing, typewriters, and all things typewriterish, a new collector's item for shelf, desk, or bulletin board: The June issue of *Print*.

*Print* is "The Magazine of the Graphic Arts," published for all concerned with the publishing, printing, and illustrating fields. The June issue is devoted to the history and modern developments in typewriter type faces; so, it provides 80 pages of fascinating information about the origin of the typewriter, the development of typewriter type, and the future of the typewriter as a "printing" machine.

The issue contains sketches of the men who design the type faces seen on modern machines; detailed descriptions of Varitype, the Flexowriter, the Teleprompter; a catalogue of special typewriter faces; comments about music typewriters, aryping, a famous typewriter "detective"; and a fine section of reproductions of old typewriters.

To obtain a copy, send one dollar to *Print*, at 17 West 44th Street, New York 36, New York.

■ **Two New Degrees at Kalamazoo**—Dr. Arnold Schneider, director of business studies at Western Michigan College, Kalamazoo, has announced that two more degrees are now authorized for business training at his school. Heretofore, the school has issued only A.B. and B.S. degrees; now it may issue B.B.A. and M.A. degrees. First awards will be made at the February, 1953, commencement.



FRED S. COOK has left the University of Michigan to join the Coe College (Cedar Rapids) staff and develop an expanded program of secretarial and teacher training. A Michigan M.A., he has completed his doctoral studies.

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## New Business Equipment

WALTER M. LANGE  
Assistant Editor  
Gregg Magazines

■ **Folding Machine**—A new desk model electric folding machine has been put on the market by Pitney-Bowes, Inc., Stamford, Connecticut. This new office aid can fold up to 5,000 sheets an hour and is simple enough to be operated by any office worker. It can be set up in about a minute for any folding job by means of a simple measuring rule and the adjustment of two indicator knobs. It



feeds and stacks from the same end, thereby saving working space and enabling the operator to remain in one position.

• The "Model FH" can perform two parallel folds in one operation and can make any one of eight basic types of folds, handling a wide variety of paper sizes and weights. The portable folder, which costs little more than a typewriter, is 12 inches wide, 7¼ inches high, and 22½ inches long.

■ **Write-On-It Tape**—A new all-white form has been added to the recently developed pressure-sensitive plastic marking tape manufactured by Labelon Tape Company, Inc., 450 Atlantic Avenue, Rochester 9, New York. Writing is made to appear on Labelon Tape by the pressure of the writing instrument alone—an ordinary lead pencil is entirely satisfactory, although a stylus may be used.

• The writing is beneath a transparent plastic layer and is protected by this layer against smudges, dirt, oil, water, and chemicals. Unaffected by temperatures between -40 degrees and 160 degrees Fahrenheit, the tape will not fade and can be stripped off one surface and reapplied to another many times without leaving a mark or losing its adhesive quality. This new tape is available in many colors, sizes, and widths.

■ **Low - Cost Dictating - Transcribing Unit**—The newly developed Dictex dictating and transcribing machine ends the need for separate dictating and transcribing units, says its manufacturer. To dictate, the dictator merely flips the switch to "Dictate" and records through a hand microphone. To play

back, the switch is thrown to "Transcribe." Using a convenient ear set and an automatic backspacer foot control, the typist has complete control of Dictex at all times.

• Utilizing the magnetic recording principle, Dictex achieves ultra-fidelity by means of a pliable recording belt. These belts, each of which holds a ten-minute unit of dictation, may be reused hundreds of times without reprocessing—as new material is recorded the old material is automatically erased. A big feature is that the recording belts may be slipped into an envelope for mailing. For further information, write to Dictex Corporation, 221 North LaSalle Street, Chicago 1, Illinois.

■ **Filmstrip Projector**—The new Adslide projector that shows from five to as many as 500 different pictures, one frame at a time, automatically on its self-enclosed screen, has been announced by Adslide Projector Company, 3726 West Montrose Avenue, Chicago, Illinois. This new projector features "set it and forget it" controls and affords perfect visibility in daylight or in lighted rooms through the use of a built-in light shield that shades the screen.

■ **New Adhesive**—Glu-Pen, the next advanced step in adhesives and their use, has been announced by the Wayne W. Light Company, 11 West 42 Street, New York 36, New York. The Glu-Pen carries a newly discovered glue in a dispenser that can be placed anywhere or carried anywhere and still be ready for instant use as quickly as a pen or pencil. To use it, the point of the pen



is applied against the surface of the material to be glued. Slight pressure will release a dot of glue, and when the two surfaces are pressed together, the adhesion is immediate. If unusual strength is desired, more dots may be used.

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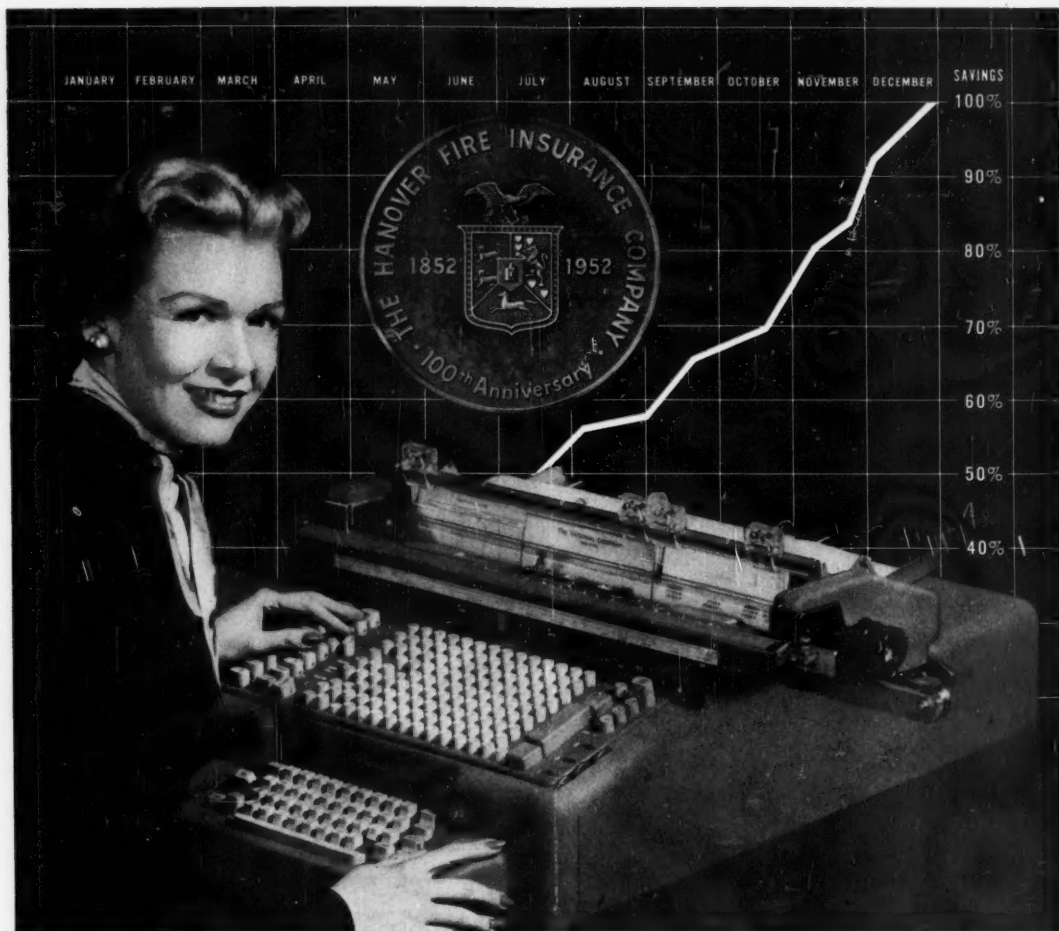
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